

LONDON

# CENTURIES OF STYLE

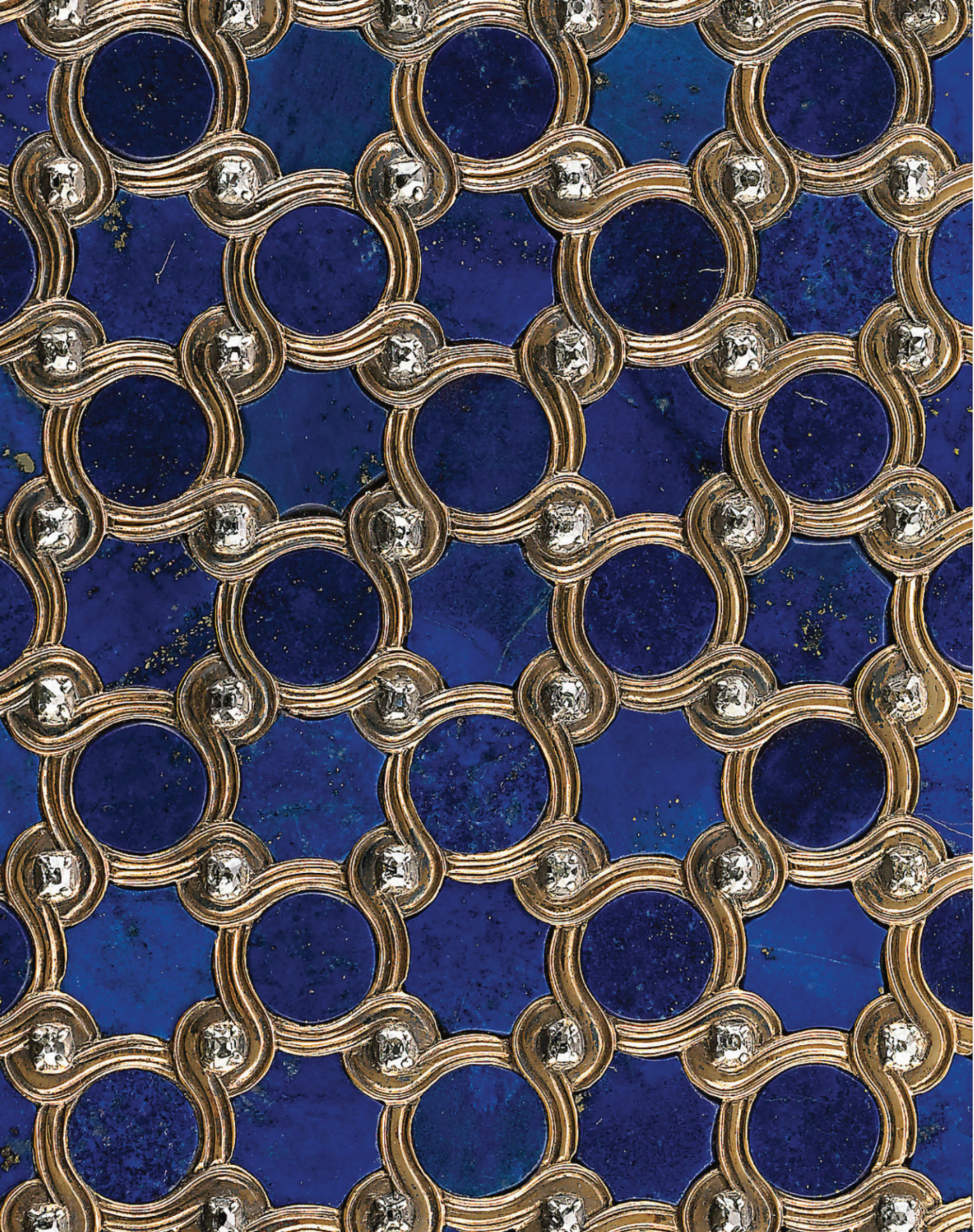
SILVER, EUROPEAN CERAMICS,  
PORTRAIT MINIATURES  
AND GOLD BOXES

*Wednesday 30 May &  
Thursday 31 May 2012*



CHRISTIE'S











# FURNITURE, SCULPTURE, WORKS OF ART AND CLOCKS AUCTIONS

## AUCTION CALENDAR 2012

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.  
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

### 22 MAY

CHRISTIE'S INTERIORS –  
STYLE & SPIRIT  
LONDON, SOUTH KENSINGTON

### 23 MAY

THE ENGLISH COLLECTOR  
500 YEARS: DECORATIVE ARTS EUROPE  
LONDON, KING STREET

### 30 MAY

CENTURIES OF STYLE  
LONDON, KING STREET

### 30 MAY

THE ORIGINS OF GOLF: THE JAIME  
ORTIZ-PATIÑO COLLECTION  
LONDON, KING STREET

### 7 JUNE

500 YEARS: DECORATIVE ARTS EUROPE  
NEW YORK

### 19 JUNE

CHRISTIE'S INTERIORS –  
MASTERS & MAKERS  
LONDON, SOUTH KENSINGTON

### 19-20 JUNE

THE DECORATIVE ARTS SALE  
AMSTERDAM

### 3 JULY

CHRISTIE'S INTERIORS –  
STYLE & SPIRIT  
LONDON, SOUTH KENSINGTON

### 5 JULY

THE EUROPEAN CONNOISSEUR  
500 YEARS: DECORATIVE ARTS EUROPE  
LONDON, KING STREET

### 5 JULY

THE HART COLLECTION  
LONDON, KING STREET

### 5 JULY

THE EXCEPTIONAL SALE  
LONDON, KING STREET

### 20 SEPTEMBER

THE OPULENT EYE  
500 YEARS: DECORATIVE ARTS EUROPE  
LONDON, KING STREET

### 25 SEPTEMBER

CHRISTIE'S INTERIORS –  
STYLE & SPIRIT  
LONDON, SOUTH KENSINGTON

### 2 OCTOBER

ORIENTAL RUGS AND CARPETS  
LONDON, KING STREET

### 2-3 OCTOBER

THE DECORATIVE ARTS SALE  
AMSTERDAM

### 17 OCTOBER

500 YEARS: DECORATIVE ARTS EUROPE  
NEW YORK

### 30 OCTOBER

CHRISTIE'S INTERIORS –  
MASTERS & MAKERS  
LONDON, SOUTH KENSINGTON

### 1 NOVEMBER

THE ENGLISH COLLECTOR & TAPESTRIES  
500 YEARS: DECORATIVE ARTS EUROPE  
LONDON, KING STREET

### 7 NOVEMBER

500 ANS: ARTS DÉCORATIFS EUROPÉENS  
PARIS

### 19-20 NOVEMBER

500 YEARS: DECORATIVE ARTS EUROPE  
NEW YORK

### 20 NOVEMBER

CHRISTIE'S INTERIORS –  
STYLE & SPIRIT  
LONDON, SOUTH KENSINGTON

### 27 NOVEMBER

CENTURIES OF STYLE  
LONDON, KING STREET

### 6 DECEMBER

THE EUROPEAN CONNOISSEUR  
500 YEARS: DECORATIVE ARTS EUROPE  
LONDON, KING STREET

### 11-12 DECEMBER

EUROPEAN NOBLE AND PRIVATE  
COLLECTIONS  
AMSTERDAM



# CENTURIES OF STYLE

SILVER, EUROPEAN CERAMICS,  
PORTRAIT MINIATURES AND GOLD BOXES

Wednesday 30 May & Thursday 31 May 2012

## AUCTION

Part I (Lots 1-403) Wednesday 30 May 2012  
at 10.30am and 2.30 pm

Part II (Lots 500-669) Thursday 31 May 2012  
at 10.30am

8 King Street, St. James's  
London SW1Y 6QT

Please note that the  
Centuries of Style sale  
will be on view in the  
newly refurbished  
King Street Gallery

## VIEWING

Saturday	26 May	12.00 noon – 5.00pm
Sunday	27 May	12.00 noon – 5.00pm
Monday	28 May	9.00am – 4.30pm
Tuesday	29 May	9.00am – 8.00pm

## AUCTIONEERS

Nicholas Martineau, Henry Pettifer, Nic McElhatton & Philip Blecher

## AUCTION CODE AND NUMBER

In sending absentee bids or making  
enquiries, this sale should be referred  
to as **SLOANE-5377**

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UK: +44 (0)20 7627 2707  
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[christies.com](http://christies.com)

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[25]

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OPPOSITE:  
Lot 17

FRONT COVER:  
Lots 4, 95, 357 and 643

BACK COVER:  
Lots 17 (part), 69, 226 and 642

INSIDE FRONT COVER:  
Lots 104 and 385

INSIDE BACK COVER:  
Lots 227 and 531



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Dominic Simpson



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Amelia Anderson

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# PORTRAIT MINIATURES: LOTS 1-29

PROPERTY OF AN ESTATE

1

**WILLIAM PREWETT (BRITISH, FL. C. 1733-1740)**

A gentleman, in light green coat and waistcoat, frilled cravat, short powdered curling wig  
enamel

oval, 1 7/8 in. (48 mm.) high, gilt-metal frame with gilt-metal suspension chain; hinged fitted red leather travelling case with silk lining

(2)

£800-1,200

US\$1,200-1,800

€900-1,300

ANOTHER PROPERTY

\*2

**CHRISTIAN FRIEDRICH ZINCKE (ANGLO-GERMAN, 1683/84-1767)**

A gentleman called Archibald Coates (d. 1770), in brown velvet coat, white cravat, powdered curling wig  
enamel on copper

oval, 2 3/4 in. (45 mm.) high, rectangular wood frame with red plush panel

A paper label on the reverse is inscribed 'Archibald Coates / Merchant of Glasgow. +1770 / Married Jean Campbell of Clathick 1718 / Hostage to Prince Charlie 1745.'

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



2



3

PROPERTY FROM AN ARISTOCRATIC ITALIAN FAMILY

3

**JOHANN HEINRICH HURTER (SWISS, 1734-1799)**

A young lady, in white shift with lilac ribbons and bow at corsage, her upswept powdered hair dressed in ringlets  
enamel on copper

oval, 2 in. (50 mm.) high

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

A slightly later signed and dated enamel by Hurter of 1781 is illustrated in J.-C. Genoud [ed.], *100 ans de miniatures suisses 1780-1880*, Geneva, 1999, p. 61, fig. 64.





4

**JOHANN HEINRICH HURTER (SWISS, 1734-1799)  
AFTER JOOS VAN CLEVE (FLEMISH, 1485/90 - 1540/41)**

King Henry VIII (1491-1547), in embroidered gold tunic adorned with jewels and slashed to reveal white shirt with gold and jewelled trim, fur stole over his shoulders, black cap with white ostrich plume, his right hand resting on a crimson velvet cushion, his left hand holding a scroll inscribed in Latin 'MARCI. 16 / ITE IN MV DVM [sic] VNIVERSV ET PREDICATE / EVANGELIVM OMNI CREATVRE' from the Gospel of St Mark, Chapter 16, Verse 15 signed, dated and inscribed on the counter-enamel 'Henry VIII.

*Roi d'Angleterre, peint d'après / le Tabl: original de Holbein, au Palais de Kensington. / Pour l'Auguste Catherine II. Imperatrice / de toutes les Russies. &c. &c. &c. / par Hurter, Londres 1788.'*

enamel on copper

4¼ in. (106 mm.) diam., later rectangular with shaped corners  
red velvet easel-stand frame

Inscribed on the backing card 'Henry huit Roi / d'Angleterre peint d'après le / tableau original de Holbein, au palais / de Kensington pour l'auguste Catherine / deux, impératrice de toutes les Russies. &[...] / Par de Hurter / Londres. 1788'

£4,000-6,000

US\$6,100-9,000

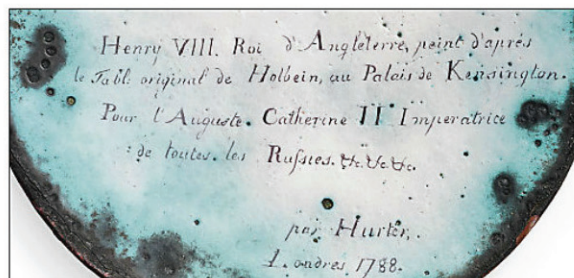
€4,500-6,700

The calligraphic handwritten inscription on the backing card is most likely by the artist himself but executed slightly later than the miniature as it was only on 19 July 1789 that Palatine Elector Charles Theodore ennobled Hurter, upgrading the artist's signature to 'de Hurter'.

The portrait after which the present miniature is inspired, by Joos van Cleve and not by Holbein as Hurter believed in 1788, is in the British Royal Collection (RCIN 403368). It was acquired by Charles I from the Earl of Arundel.

The counter-enamel indicates that the present miniature was destined for the collection of Empress Catherine the Great. On 30 May 1787 Hurter received in Paris the substantial sum of 661 louis d'or from the Empress's agent, Baron Frédéric Melchior de Grimm, in exchange for fifteen enamel miniatures in ornolu frames. Although the Empress was not impressed with her acquisition, Hurter supplied her with a total of around forty enamels, according to his correspondence with Johannes von Müller (J.-C. Genoud [ed.], *100 ans de miniatures suisses 1780-1880*, Geneva, 1999, p. 51).

An enamel which formed part of a subsequent imperial commission depicting Lord Thomas Howard, Earl of Arundel after Van Dyck is signed in similar fashion to the present miniature, but with the location and date as 'Paris 1787'. Part of the private collection of Empress Catherine the Great at the Winter Palace, the portrait of Arundel entered the Hermitage in 1826 (see exhibition catalogue *Caterina di Russia, l'imperatrice e le arti*, Florence, Palazzo Strozzi, 1998, p. 112, no. 102).



(detail of counter-enamel)





VARIOUS PROPERTIES

5

**JOHN HOSKINS (BRITISH, C. 1590-1665)**

A gentleman, in gilt-studded armour, white collar, dark curling hair, blue background with gold border  
signed with monogram 'JH' (lower left)  
on vellum  
oval, 2½ in. (54 mm.) high, gilt-metal mount

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

PROVENANCE:

Property of a Gentleman; Sotheby's, London,  
23 November 2006, lot 153.



6

**HENRY BONE, R.A. (BRITISH, 1755-1834)**

The Betrayal of Christ: Christ, in red and blue robes, embraced by Judas, in green and gold robes, being led away by soldiers in armour, one carrying a torch  
signed, dated and inscribed on the counter-enamel 'London, July 1812 / Painted for the R<sup>t</sup> Hon<sup>ble</sup> the Earl of Darnley by / Henry Bone R.A. Enamel painter in Ordinary / to His Majesty and Enamel painter to H.R.H. / the Prince Regent after the Original by / Guido in the Collection of his Lordship'  
enamel on copper  
rectangular, 8 x 6 in. (200 x 150 mm.),  
gilt-wood frame

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

**PROVENANCE:**

John Bligh, 4th Earl of Darnley (1767-1831).  
Sotheby's, London, 10 June 1974, lot 17.

**LITERATURE:**

R. Walker, 'Henry Bone's Pencil Drawings',  
*The Walpole Society*, LXI, 1999, p. 357,  
no. 655.

The inscription on the counter-enamel suggests that the present miniature derives from a work by Guido Reni, possibly the one listed in the 1664 inventory of the collection of Lorenzo Onofrio Colonna and described as 'Christ who is kissed by Judas, and a soldier, a work by Guido Reni' (see E. Safarik, *The Colonna Collection of Paintings*, Munich, 1996, p. 97, no. 159). The picture features again in the later inventory of 1679 as 'The Kiss of Judas' but it is attributed to an anonymous artist. According to Bone's inscription, the picture was in the collection of John Bligh, 4th Earl of Darnley (1767-1831) in 1812.

7

**HENRY BONE, R.A. (BRITISH, 1755-1834) AFTER GIOVANNI ANTONIO GALLI, CALLED SPADARINO (ITALIAN, 1585-1651)**

St Francesca Romana with an angel  
signed, dated and inscribed on the counter-enamel  
'London / May 1806 / Painted by Henry Bone  
A.R.A. Enamel painter / to His Royal Highness the  
Prince of Wales / after Michel Angelo Caravaggio,  
a picture / in the Collection of the Rt Hon<sup>ble</sup> /  
Lord Northwick'  
enamel on copper  
rectangular, 6 $\frac{3}{4}$  x 5 in. (162 x 130 mm.),  
gilt-wood frame

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

**PROVENANCE:**

John Rushout, 2nd Baron Northwick (1770-1859).  
Sotheby's, London, 10 June 1974, lot 18 (as The  
Education of St Anne).

**LITERATURE:**

R. Walker, 'Henry Bone's Pencil Drawings',  
*The Walpole Society*, LXI, 1999, p. 353, no. 600.





-8

**GERVASE SPENCER (BRITISH, C. 1715-1763)**

A young lady, in blue-trimmed white dress with frilled collar, blue hat, drop-pearl earring  
signed with initials and dated 'GS / 1751' (lower right)  
on ivory  
oval, 1 1/8 in. (46 mm.) high, gold frame

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

**PROVENANCE:**

Christie's, London, 21 March 1978, lot 60.

Property of a Lady; Sotheby's, London, 16 April 2008, lot 8.



(obverse)



(reverse)

-9

**GEORGE ENGLEHEART (BRITISH, 1750-1829)**

A double-sided portrait miniature of an elderly gentleman in blue coat with brass buttons, powdered hair, and a young gentleman in brown coat, knotted cravat, powdered hair  
on ivory  
ovals, 1 1/8 in. (40 mm.) high, gilt-metal frame with diamond surround on one side

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

It has been suggested that one of the portraits depicts Dr Robert Perceval (1756-1839), Physician-General to His Majesty's forces in Ireland and Professor of Chemistry at Trinity College, however the apparent age of the sitters suggests this may be erroneous. They may however be other members of the Perceval-Maxwell family from Dublin.

-10

**JOHN SMART (BRITISH, 1742/43-1811)**

A young gentleman, in black coat, red waistcoat with black spots, frilled white cravat and stock, powdered wig  
signed with initials and dated 'J.S. / 1799' (lower left)  
on ivory  
oval, 1 7/8 in. (48 mm.) high, gold frame

£12,000-18,000

US\$19,000-27,000

€14,000-20,000

**PROVENANCE:**

Sotheby's, London, 18 July 1988, lot 57.

Property of a Lady; Sotheby's, London, 16 April 2008, lot 31.



-11

**JOHN BARRY (BRITISH, FL. 1784-1827)**

A young officer, in red coat with dark blue facings, gold epaulette, frilled white cravat, powdered hair  
on ivory  
oval, 2 1/4 in. (63 mm.) high, gold *fausse-montre* frame with blue enamel border set with gold twisted ribbon and diamonds, the reverse centred with plaited hair decorated with gold *paillons*, split-pearl, blue glass on *guilloché* ground, white enamel border

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



PROPERTY FROM A DISTINGUISHED ENGLISH COLLECTION

~12

**CHARLES ROBERTSON (IRISH, 1759-1821)**

Sophia Stert, in white dress with white bandeau in her powdered hair worn loose; Windor Castle in the distance  
on ivory  
oval, 2½ in. (64 mm.) high, gilt-metal frame with glazed and silk reverse

£700-900

US\$1,100-1,400

€790-1,000



12

VARIOUS PROPERTIES

~13

**ANNE MEE, NEE FOLDSONE (BRITISH, C. 1770/75-1851)**

Two sisters, both in white dresses and gold jewellery, one with her hand on the other's shoulder, whose right hand rests on her chest  
on ivory  
octagonal, 2¾ x 1¾ in. (60 x 47 mm.), rectangular ormolu frame with palm leaf spandrels, surmounted with a bird carrying palm leaves in its beak, scrolling mirrored initials CC and MC below

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

PROVENANCE:

By family descent.

It has been suggested that one of the sisters was the wife of Lord George Augusta Hill (1801-1879) who married in 1834, Cassandra Knight, eldest daughter of Edward Knight (formerly Austin) of Godmersham Park, Kent, brother of Jane Austen. After Cassandra's death in 1842 he married her sister, Louisa, in 1847. Edward Knight had two other daughters, Elizabeth and Marianne.



13

~14

**RICHARD COSWAY, R.A. (BRITISH, 1742-1821)**

The Hon. Emily Fitzroy (1770-1800), in white high-waisted dress, wearing a coral necklace; sky background  
on ivory  
oval, 2¾ in. (71 mm.) high, polished gold frame with hinged glazed cover set with woven hair

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

Lord Bagot; Sotheby's, London, 19 June 1967, lot 47.  
Peter Kaufman Collection; Sotheby's, London, 13 October 1975, lot 26.  
Harry Leo Danzig Collection (b. 1923); Christie's, London, 25 November 1987, lot 339.  
with D.S. Lavender (Antiques) Ltd.

The Hon. Emily Fitzroy was the daughter of Lt.-Gen. Charles Fitzroy, 1st Baron Southampton and his wife, Anne Warren. In 1799 she married William Bagot, 2nd Baron Bagot of Bagot's Bromley. She died of consumption in 1800 aged 29.



14



PROPERTY FROM A DISTINGUISHED ENGLISH COLLECTION

**15**  
**HORACE HONE, A.R.A. (ANGLO-IRISH, 1754/56 - 1825/27)**

Frederica, Duchess of York (1767-1820), in white lace-bordered dress, peach sash tied around waist, pearls on her sleeve, around her neck and adorning her powdered, upswept hair also decorated with peach ribbon signed with monogram and dated 'HH / 1804' (lower right) signed, dated and inscribed on the counter-enamel 'HHone A.R.A. / Pinx' 1804' and 'Frederica - Charlotte - / - Ulrica - Catarina. / Dutchess [sic] of York. / Born may 7. 1767. / This Enamel copy'd from a / miniature in Water Colours / which was painted in 1792 / by HHone A.R.A. from Her / Roy<sup>l</sup> High<sup>ness</sup> The Duch<sup>ess</sup> / of York, for H.R.H. / The Prince of Wales'

enamel on copper  
oval, 3¼ in. (82 mm.) high

£3,000-5,000 US\$4,600-7,500  
€3,400-5,600

Frederica, Duchess of York, was the only daughter of Crown Prince Frederick William of Prussia, later King Frederick William II and his wife Elizabeth Christine of Brunswick-Lüneburg. On 29 September 1791 she married, at Charlottenburg Castle, Prince Frederick, Duke of York and Albany, second son of King George III and Queen Charlotte. A second wedding took place at Buckingham Palace on 23 November of the same year.

A similar enamel by Hone to the present lot, signed and dated 1792, is in the British Royal Collection (see R. Walker, *The Eighteenth and Early Nineteenth Century Miniatures in the Collection of Her Majesty The Queen*, Cambridge, 1992, p. 115, no. 228) and it is thought to have been painted for the Prince of Wales.



15



(counter-enamel)

THE PROPERTY OF A DANISH PRIVATE COLLECTOR

**-16**  
**RICHARD COSWAY, R.A. (BRITISH, 1742-1821)**

Princess Augusta Sophia (1768-1840), in white dress with frilled open collar, the sleeves embroidered with a criss-cross pattern, blue sash tied around waist, a white bonnet with falling ribbon in her fair curling hair; sky background signed on the reverse 'H.R.H. / The Princess Augusta / R<sup>d</sup>. Cosway' on ivory oval, 3½ in. (88 mm.) high, gold frame with split-pearl surround, the reverse engraved 'H.R.H. / The Princess Augusta. / by R. Cosway.'

£4,000-6,000

US\$6,100-9,000  
€4,500-6,700

The present miniature compares with a group of portraits by Cosway depicting the children of King George III and Queen Charlotte in the British Royal Collection. Probably painted for the Prince of Wales and listed in the 'Cosway Accounts' of May 1795 (R. Walker, *The Eighteenth and Nineteenth Century Miniatures in the Collection of Her Majesty The Queen*, Cambridge, 1992, pp. 92-94), three of the portraits depict Princess Mary, Duchess of Gloucester (1776-1857), Princess Sophia (1777-1848) and Princess Amelia (1783-1810). The latter is signed in a similar way to the present portrait 'H.R.H. Princess Amelia R<sup>d</sup> Cosway' and at 3¾ in. (91 mm.) high, it is of a similar size.

Princess Augusta was the second daughter of King George III. Like her sisters she grew up under the supervision of Lady Charlotte Finch and received lessons in foreign languages, music, art and participated in sports. The king was very protective of his daughters and was reluctant for them to marry and leave home. As his illness developed, the issue of marriage became more and more difficult to resolve and Princess Augusta, despite enjoying a secret relationship with an equerry, Major-General Sir Brent Spencer, never married.



16



# THE PROPERTY OF AN ESTATE

## 17 MRS JAMES GREEN, NEE MARY BYRNE (BRITISH, 1776-1845)

A pair of portraits: The Rev. Dr Nevil Maskelyne (1732-1811), in black scholar's robes, red curtain background; together with his wife, Sophia Rose, in burnt orange dress with white Swiss muslin fichu and headscarf, wearing pearls and a portrait miniature of her husband around her neck both signed 'M Byrne' (lower right) ovals, 2½ in. (77 mm.) and 2¾ in. (70 mm.) high, respectively, gilt-metal frames, the former with translucent blue glass on foil ground, the latter with gold initials on plaited hair; each in fitted red leather case with silk lining (4)

£2,000-3,000 US\$3,100-4,500  
€2,300-3,400



17  
(pair)



The Rev. Dr Nevil Maskelyne was the fifth English Astronomer Royal, an office he held for over forty years. As a young man, the eclipse of 25 July 1748 ignited an interest in astronomy and Maskelyne went on to study mathematics at St Catherine's College, Cambridge. He was ordained as a minister in 1755 and became a fellow of Trinity College, Cambridge the following year. In 1758 he was admitted to the Royal Society and set about developing a method of determining longitude using the position of the moon. The overall aim was to accurately calculate the earth's distance from the sun thus establishing a better understanding of the scale of the solar system. Maskelyne was appointed Astronomer Royal in 1765 and his primary task was to observe the moon and his findings were published through the Royal Society. He was elected to the council of the Royal Society in 1766 and conducted various experiments on its behalf, including one to measure the earth's density for which he won the society's highest award, the Copley medal, in 1774. For further information about the life and work of The Rev. Dr Nevil Maskelyne, see D. Howse, *Oxford Dictionary of National Biography*, online version, 2009.

Maskelyne married Sophia Rose (1752-1821) of Cotterstock, Northamptonshire, in around 1765 and they had a daughter, Margaret (1786-1858). The portrait miniature worn by Sophia Rose is identical to the one of her husband in the present lot.



18  
(pair)



## VARIOUS PROPERTIES

### - 18 CORNELIUS DURHAM (BRITISH, FL. 1825-1865)

A pair of portraits of Mrs S. Rowe, née Eliza J. Bennett, in black dress, white lace shawl, pillar and landscape background, and her husband Skinner Rowe, in blue coat, blue and white checked waistcoat, black stock signed 'C Durham' (lower left and lower right, respectively); the latter inscribed and dated 'Skinner Rowe / July 1838.' on the backing card ovals, 3¼ in. (80 mm.) high, rectangular gilt-metal mounts in ebonised wood frames a paper label on the reverse of the former is inscribed 'Eliza J. Bennett / July 1838 / Mrs S. Rowe / Aug. 1838', and on the latter 'Skinner Rowe / Aug. 1838'. In addition to the sitter's name and date, the backing card of the latter is later inscribed 'Corn' Durham / 1838 111 Strand' (2)

£1,000-1,500 US\$1,600-2,300  
€1,200-1,700



19

~19

**GEORGES ANTOINE KEMAN (FRENCH, 1765-1830)**

A young lady, pulling a black shawl with frilled edge over her shoulders, grey-blue dress with white fichu, fur stole around her neck, powdered hair dressed in curls and ringlets

signed 'Keman.' (lower right)

on ivory

3 in. (77 mm.) diam., gilt-metal mount

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

**PROVENANCE:**

Leo R. Schidlof (1886-1966) Collection, London.

Lempertz, Cologne, 23 March 1991, lot 48 (part lot).  
with Henninger-Tavcar, Pforzheim.

**EXHIBITED:**

Vienna, Albertina, *Meisterwerke der europäischen Miniaturmalerei von 1750 bis 1850*, 1965, no. 233.

**LITERATURE:**

K. Henninger-Tavcar, *Miniaturporträts*, Pforzheim, 1995, illustrated in colour p. 213.

~198

**GEORGES ANTOINE KEMAN (FRENCH, 1765-1830)**

A young gentleman, seated, his left arm resting on the back of the wooden chair, a book in his right hand, in brown coat, white striped waistcoat, frilled cravat, powdered hair

signed 'Keman.' (mid-right)

on ivory

3 in. (77 mm.) diam., gilt-metal mount

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

**PROVENANCE:**

Leo R. Schidlof (1886-1966) Collection, London.

Lempertz, Cologne, 23 March 1991, lot 48 (part lot).  
with Henninger-Tavcar, Pforzheim.

**EXHIBITED:**

Vienna, Albertina, *Meisterwerke der europäischen Miniaturmalerei von 1750 bis 1850*, 1965, no. 234.

**LITERATURE:**

L. R. Schidlof, *The Miniature in Europe*, Graz, 1964, II, p. 984, ill. III, pl. 319, no. 640.

K. Henninger-Tavcar, *Miniaturporträts*, Pforzheim, 1995, illustrated in colour p. 213.



198





20

\*~20

**MORITZ MICHAEL DAFFINGER (AUSTRIAN, 1790-1849)**

A young gentleman, in dark grey coat, white waistcoat with blue horizontal stripes, knotted cravat, fair hair and moustache; sky background with small tree

on ivory

oval, 2 3/8 in. (58 mm.) high, gilt-metal mount

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

\*~21

**WINCENCY DE LESSEUR-LESSEROWICZ (POLISH, 1745/46-1813)**

A girl, in white open-neck dress, orange shawl draped over her shoulders, white bandeau in her curling hair; foliate background

on ivory

oval, 2 3/8 in. (62 mm.) high, gilt-metal mount

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

D. David-Weill (1871-1952) Collection, Neuilly-sur-Seine, no. 562. with Wildenstein's.

Sir Charles Clore (1905-1979) Collection, London; (†) Sotheby's, London, 10 November 1986, lot 32.

EXHIBITED:

London, Garrard, *An Exhibition of important 18th Century and early 19th Century Miniatures and Enamels at Garrard*, 1961, no. 231.

LITERATURE:

C. Jeannerat and H. Clouzot, *Miniatures and Enamels from the D. David-Weill Collection*, Paris, 1957, p. 342, no. 231, illustrated p. 343.

A larger variant of the present miniature was in the Gütermann Collection, Turin, sold Sotheby's, Zurich, 15 November 1977, lot 96.



21



22

\*~22

**KAROLY BROCKY (HUNGARIAN, 1807-1855)**

A young officer, in white coat with black stock, white cloak with black collar draped over his right shoulder; pillar and red curtain background

signed 'C: Brocky' (lower right)

oval, 1 3/4 in. (48 mm.) high, gilt-metal mount

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Christie's, Geneva, 12 May 1987, lot 190.

It has been suggested that the sitter may be Prince Gustav Wasa (1799-1877), son of King Gustav IV Adolf of Sweden and Queen Frederica. He served as an officer to the Habsburgs of Austria and in 1829 Emperor Francis II of Austria created him Prince of Wasa. He was made a Field Marshal-Lieutenant in the Austro-Hungarian Army in 1836.

\*~23

**ALOIS GUSTAV ROCKSTUHL (RUSSIAN, 1798-1877)**

Alexander II (1818-1881), Tsar of Russia 1855-1881, in dark green uniform with gold-embroidered red collar, gold epaulettes, wearing the blue *moiré* sash and breast-star of the Imperial Russian Order of St Andrew, the breast-star of the Order of St Vladimir, the badge of the Imperial Military Order of St George, the Imperial Russian badge for 20 years of Distinguished Military Service and other orders and medals

signed in Russian cyrillic 'Rokstul' (mid-left)

1 7/8 in. (36 mm.) diam., gilt-metal mount on rectangular red velvet easel stand frame

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

**PROVENANCE:**

Christie's, Geneva, 10 May 1988, lot 206.



23

\*~24

**HENRI BENNER (FRENCH, 1776 - AFTER 1833)**

Grand Duke Mikhail Pavlovich of Russia (1798-1849), in dark blue uniform with red facings, gold embroidered collar, gold epaulettes, wearing the blue *moiré* sash and breast-star of the Imperial Russian Order of St Andrew

on ivory

oval, 1 7/8 in. (48 mm.) high, rectangular ormolu easel-stand frame with star and foliate border

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**PROVENANCE:**

Christie's, Geneva, 10 May 1988, lot 244  
(erroneously as Tsar Nicholas I of Russia).

Fourth son and youngest child of Tsar Paul I and Maria Feodorovna, he married in 1824 Grand Duchess Elena Pavlovna, née Duchess Frederika Charlotte Maria of Württemberg and had five children. He was a younger brother of Tsar Nicholas I (see lot 25).



24

\*~25

**G. STOGERS (FL. C. 1824)**

Nicholas I (1796-1855), Tsar of Russia 1825-1855, in red-bordered green uniform with gold-embroidered red collar and gold epaulettes, white breeches, silver belt and sword, wearing the blue *moiré* sash and breast-star of the Imperial Russian Order of St Andrew, the breast-star of St Vladimir, the badge of the Turkish Campaign 1828-1829 and the badge of the Order of the Crown of Württemberg signed and dated 'g. Stogers 1824' (lower left)

on ivory

rectangular, 2 7/8 x 2 3/4 in. (73 x 67 mm.), gilt-metal mount

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



25





26

\*-26

**RUSSIAN SCHOOL, CIRCA 1812**

General Field-Marshal Count Mikhail Illarionovich Golenishchev-Kutuzov (1745-1813), in profile to the left, in dark green uniform, gold-embroidered red collar, wearing the Russian Order of Highest Distinction, the breast-star of the Imperial Russian Order of St Andrew, the sash and breast-star of the Military Order of St George (1st class), the Order of St Vladimir (1st class) and the Austrian Order of Maria-Theresa (1st class)

on ivory

oval, 1½ in. (35 mm.) high, moulded brass frame

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

**PROVENANCE:**

According to a paper label on the reverse, Collection of Grand Duke Nicholas Mikhailovich Romanov (1859-1919).

\*-27

**RUSSIAN SCHOOL, CIRCA 1812/15**

A gentleman formerly called Alexander Andreivich Bekleshov (1734-1808), in dark grey coat and white knotted cravat, wearing the breast-star and jewel of the Imperial Military Order of St George and of Alexander Nevskii and the Imperial Russian Campaign medal of 1812

on ivory

oval, 2¾ in. (56 mm.) high, rectangular stamped gold mount with anthemion spandrels and outer gilt-metal mount

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

**PROVENANCE:**

Sotheby's, Geneva, 10 May 1988, lot 19 (as a portrait of Alexander Andreivich Bekleshov [1734-1808], circa 1800).



27

\*-28

**RUSSIAN SCHOOL, CIRCA 1815**

A young Admiral called V. L. Chichagov, in dark blue coat with embroidered gold anchor on collar, gold epaulettes, wearing the Imperial Russian Orders of St Anne, St Vladimir and the Imperial Military Order of St George for services as an officer

oval, 1¼ in. (48 mm.) high, gilt-metal *réverbère* frame with blue enamel border

A paper label on the reverse is inscribed in Russian cyrillic 'Admiral / V. L. Chichagov'

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

**PROVENANCE:**

Sotheby's, Geneva, 10 May 1988, lot 16.



28



PROPERTY OF A GENTLEMAN REMOVED FROM A SCOTTISH HOUSE

~29

**A LOUIS XVI VARI-COLOUR GOLD AND TORTOISESHELL  
BONBONNIERE SET WITH A PORTRAIT MINIATURE**

BY FRANÇOIS DELANOY (FL. 1768-1787), MARKED, PARIS, 1779/1780,  
WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE  
1774-1780, WITH A FURTHER DECHARGE MARK FOR 'DES OUVRAGES  
VIEUX' OF HENRY CLAVEL 1780-1789, THE MINIATURE BY JEAN-BAPTISTE  
WEYLER (FRENCH, 1747-1791)

circular box, the detachable cover, sides and base with black  
tortoiseshell panels, the cover set with an oval enamel miniature of  
the comte d'Angiviller, in a mauve satin coat, green waistcoat and  
frilled shirt, under convex glass within *entrelac-de-ribans* enclosing  
pellets frame and borders, the base centred by an applied swirling  
vari-colour gold rosette on a *sablé* ground, the interior gold cover  
with an engraved inscription, in later fitted tooled red leather case  
2 3/4 in. (73 mm.) diam.

The inscription reads 'LE COMTE D'ANGIVILLER /  
DIRECTEUR GL. DES ARTS. /  
ÉMAIL PAR WEYLER. / 1779'

(2)

£10,000-15,000

US\$16,000-23,000

€12,000-17,000

Charles-Claude Flahaut de La Billarderie, comte d'Angiviller (1730-1810)  
was a soldier and statesman born in French Saint-Remy-en-Water in  
Beauvais. He enjoyed a distinguished military career under King Louis  
XV and rose to the rank of brigadier. He was a personal friend of King  
Louis XVI and was appointed Director General of the King's Buildings,  
Arts, Manufactures and Gardens in 1774. He was a main proponent of  
neoclassicism and paintings illustrating important moments in French history  
and lifesize sculptures of the great men of France were commissioned by  
the government to restore a noble style and serious content to the arts of  
the nation. From the mid-1770s he was charged with opening up the royal  
art collections to the public and planned to use the Grande Galerie of the  
Louvre for this purpose, but the French revolution intervened before the  
project could be started. Accused of embezzling public funds he left France  
in 1790 and died in a convent in Germany in 1810.

As d'Angiviller was responsible for the distribution of the royal  
commissions, he became subject to permanent flattery and was frequently  
portrayed. Jean-Baptiste Weyler's admission piece at the French Royal  
Academy on 25 September 1779 was a large half-length enamel portrait  
miniature of d'Angiviller, now in the Louvre (illustrated in L. Schidlof, *Die  
Bildnisminiatur in Frankreich im XVII., XVIII. und XIX. Jahrhundert*, Vienna/  
Leipzig, 1911, pl. III). A bust-length enamel version, from the Félix Doistau  
collection, is also in the Louvre (Inv. RF 5101). A variant, in watercolour  
and gouache on ivory, signed and dated 1780, was in the D. David-Weill  
and Sir Charles Clore collections (illustrated and described in L. Gillet, C.  
Jeannerat and H. Clouzot, *Miniatures and enamels from the D. David-Weill  
Collection*, Paris, 1957, pp. 324-325, no. 212, and sold Sotheby's, London,  
10 November 1986, lot 99).



THE PROPERTY OF A GENTLEMAN

-30

**A REGENCY PARCEL-ENAMELLED GOLD-LINED TORTOISESHELL PRESENTATION SNUFF-BOX**

LONDON, CIRCA 1810/1820, POSSIBLY RETAILED BY RUNDELL, BRIDGE AND RUNDELL,  
THE MEDALLION BY ROUW AND BARBER

circular gold-lined dark tortoiseshell box with concave sides, the hinged cover set with a gilt medallion cast and chased with a profile portrait of King George IV (1762-1830) when Prince Regent, in profile to the right, within a *taille d'épargne* translucent blue enamel and gold frame inscribed 'GEORGIUS BRITANNICUS REGENS PRINCEPS WALLIAE', surrounded by chased and engraved flower-heads and scrolling foliage with the heraldic badge of the Prince of Wales on either side, the outer border further chased and engraved with roses, thistles and shamrocks, the emblems for England, Scotland and Ireland, all on a *sablé* ground, polished gold mounts with applied shell and scroll thumbpiece, the medallion signed 'ROUW CER. EFT / BARBER EXC.'

3 $\frac{3}{4}$  in. (93 mm.) diam.

£15,000-25,000

US\$23,000-38,000

€17,000-28,000

Presentation snuff-boxes of related design to the present lot were George IV's preferred gift, which he bestowed upon diplomats, courtiers and Royal favourites. The opulence of the enamelling and chased vari-coloured gold design varied as an indication of the recipient's status and importance to the King. A number of differently decorated versions of boxes similar to the present lot exist in the Royal Collection, at the Victoria and Albert Museum and in prestigious private collections.

A box with the same portrait medallion and with the same signature of Rouw and Barber is in the British Museum, (Ms. no. 1978, 1002.228, HG.228). Peter Rouw (1770-1852) a noted wax-modeller was of Flemish origin and trained at the Royal Academy Schools in 1788. He exhibited at the Royal Academy 1787 to 1840 and was appointed Sculptor and Modeller to the Prince of Wales in 1807. He exhibited a collection of wax portraits at the Great Exhibition in 1851. Barber's signature appears on the medal of the Prince commemorating the Treaty of Paris of 1814 but the identity of the modeller was not previously known. The close similarity of the two heads, despite the addition of a laurel leaf on the 1814 medal, suggests that Rouw was also responsible for this 1814 portrait of the Prince. The Victoria and Albert Museum has a gold mounted tortoiseshell box (Department of Sculpture, 390-78) with concave sides and chased gold thumbpiece with a portrait version of the 1814 laurette medal set into the cover. This portrait, flanked by the Prince of Wales's feathers is signed on the truncation 'RUNDELL, BRIDGE & RUNDELL. J. BARBER F.' It would seem likely that the box may have been made by the firm Rundell, Bridge & Rundell, who were 'Gold and Silversmiths to the Crown' and were the most prominent firm of goldsmiths in Regency London with both Paul Storr and Benjamin Smith working for them. Several boxes described as being made of both gold and tortoiseshell and set with a 'cameo' of the Prince Regent were purchased from Rundell, Bridge & Rundell between 1814 and 1815, the bills for which can be found in the Royal Archives, Windsor Castle (RA 25871-3 and 25886).



(enlarged detail of cover)







31

**\*32**  
**A FRENCH GOLD-MOUNTED HARDSTONE BONBONNIERE SET**  
**WITH A MICROMOSAIC PLAQUE**

MAKER'S MARK M R IN A VERTICAL LOZENGE, STRUCK WITH THE PARISIAN  
 GUARANTEE AND THIRD STANDARD MARKS FOR GOLD 1819-1838,  
 THE MICROMOSAIC ROME, CIRCA 1800

circular red jasper box, the detachable cover set with a micromosaic  
 plaque depicting a hound seated on grass, looking over his left  
 shoulder, against a dark blue background within a red and sky-blue  
*tesserae* surround, with polished plain gold frame and mounts  
 3 in. (76 mm.) diam.

£8,000-12,000

US\$12,000-18,000

€9,000-13,000

The subject depicted in this micromosaic, which can be seen in many  
 differing guises in micromosaics, appears to have originated with  
 Giacomo Raffaelli (1743-1836). A gold-mounted hardstone snuff-box  
 attributed to Johann-Christian Neuber with a similar scene on the cover and  
 with a butterfly on the reverse, both attributed to Raffaelli, is illustrated in  
 J. H. Gabriel, *The Gilbert Collection of Micromosaics*, London, 2000, p. 57  
 and in C. Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991,  
 no. 82. Several micromosaics after the same composition, are illustrated in  
 D. Petochi, M. Alfieri and M. Grazia Branchetti, *I mosaici minuti Romani dei*  
*secoli XVIII e XIX*, Rome, 1981, figs. 19-22.



33

VARIOUS PROPERTIES

**31**  
**A GILT-METAL BROOCH SET WITH**  
**AN ITALIAN MICROMOSAIC PLAQUE**  
 THE MICROMOSAIC ROME, CIRCA 1810

rectangular micromosaic plaque depicting a view of the Roman  
 Colosseum with two figures in the foreground, within a plain  
 gilt-metal frame and mounted on a chased gilt-metal brooch,  
 in brown felt case

2½ in. (63 mm.) wide

(2)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



32

**33**  
**AN ITALIAN GOLD-MOUNTED HARDSTONE BONBONNIERE SET**  
**WITH A MICROMOSAIC PLAQUE**

THE MICROMOSAIC CIRCLE OF GIACOMO RAFFAELLI (1753-1836), ROME,  
 CIRCA 1800

circular lava-stone box, the detachable cover set with a micromosaic  
 plaque depicting a mother duck and her duckling paddling  
 amongst reeds on a pond, within reeded gold frame and polished  
 plain gold mounts

3¼ in. (83 mm.) diam.

£8,000-12,000

US\$12,000-18,000

€9,000-13,000

A box with a micromosaic set with a similar scene and attributed  
 to Giacomo Raffaelli (1753-1836) was sold Christie's, London,  
 11 November 2011, lot 332.



~34

**A SWISS OR GERMAN GOLD MOTHER-OF-PEARL AND SHELL SNUFF-BOX**

GENEVA OR HANAU, CIRCA 1790, STRUCK WITH THE AUSTRIAN TAX MARK FOR MID-SIZED OBJECTS 1806, VIENNA, 1806, THE COVER AND BASE PANELS LATER

ingot-shaped box with canted corners, the four sides with panels of engine-turned horizontal reeding, the cover inset with a later panel of mother-of-pearl chased with a wooded landscape scene and applied with a hound emerging from his kennel, between fruiting trees and foliage carved in coloured shell and abalone with highlights chased in gold, the later base panel similarly decorated with a family of rabbits, the vari-colour gold borders and thumbpiece chased with flowerheads and scrolling foliage on a frosted ground

2½ in. (54 mm.) wide

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

PROPERTY OF A GENTLEMAN REMOVED  
FROM A SCOTTISH HOUSE

~35

**A FRENCH GOLD-MOUNTED HARDSTONE AND BURG AU SNUFF-BOX**

BY ADRIEN-JEAN-MAXIMILIEN VACHETTE (FL. 1779-1839), MARKED, PARIS, CIRCA 1810/1820, WITH THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD AND THE PARISIAN GOLD GUARANTEE MARK FOR SMALL ITEMS 1809-1819

cartouche-shaped brown agate hardstone box with *bombé* sides, the cover and base decorated in shimmering abalone shell *Burgau* and gold-flake scenes of classical ruins within a riverside landscape with trees and foliage, the sides with applied hardstone and shell insects, polished gold mounts, in later fitted black leather case 3¼ in. (83 mm.) wide (2)

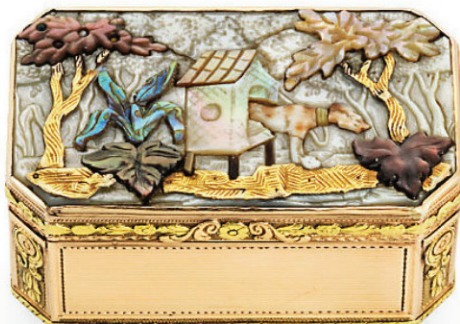
£7,000-10,000

US\$11,000-15,000

€7,900-11,000

This type of box decorated in gold and mother-of-pearl *Burgau* and more usually of German origin, has previously been attributed to Johann Martin Heinrici, a painter, enamellist, chemist and engraver at the Meissen factory from 1742. It was not until 1991 that Charles Truman reattributed these boxes to Taddel.

Heinrich Taddel (1715 - c.1796) is recorded as a master goldsmith in Dresden from 1739, the year in which he was appointed director of the Green Vaults, the treasury of the Electors of Saxony and Kings of Poland. He was succeeded by his son-in-law Johann Christian Neuber.



34



(base)



35





#### VARIOUS PROPERTIES

~36

#### A GEORGE IV GOLD-MOUNTED TORTOISESHELL SNUFF-BOX SET WITH A MINIATURE

THE MINIATURE BY JOHN COX DILLMAN  
ENGLEHEART (BRITISH, 1784-1862)

rectangular gold-mounted dark tortoiseshell box with waisted sides, the cover inset with a glazed oval miniature on ivory of nude lovers embracing before a stream, within a polished gold frame, signed and dated on the backing paper 'J D Engleheart / pinxit. / 1809' 3 1/4 in. (93 mm.) wide

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

~37

#### A SWISS TORTOISESHELL MUSIC BOX GENEVA, CIRCA 1880

rectangular dark tortoiseshell box, the cover inset with an enamel plaque depicting an alpine lakeside landscape within a plain polished gold frame and thumbpiece, mother-of-pearl circular slides on the front side releasing the mechanism, fitted cover enclosing a steel comb and spring-driven mechanism with 2 1/4 in. pin barrel, the mechanism stamped A R F 3 1/4 in. (92 mm.) wide

£4,000-6,000

US\$6,100-9,000

€4,500-6,700





38

**A SWISS GOLD SNUFF-BOX**

MAKER'S MARK L G WITH CROWN ABOVE, GENEVA, CIRCA 1785/1790, STRUCK WITH THE AUSTRIAN TAX MARK OF 1806 FOR LARGE ITEMS, KLAGENFURT, 1806

flattened rectangular box with canted corners, the cover, sides and base engine-turned with panels of alternating vertical and horizontal reeding, the cover and base borders and the four corner pilasters with slightly raised chased flowers and foliage on a frosted gold ground

3 in. (76 mm.) wide

2 7/8 oz. (83 gr.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

39

**AN INDIAN ENAMELLED GOLD SNUFF-BOX SET WITH AN ENAMEL PLAQUE**

POSSIBLY JAIPUR, CIRCA 1840, WITH PRESTIGE MARKS RESEMBLING THE FRENCH POST-1838 EXPORT MARK AND A MAKER'S MARK [-] B WITHIN LAUREL LEAVES

octagonal box, the cover and sides enamelled in translucent green with gold *taille d'épargne* foliage and geometric designs of lozenges within opaque white enamel frames, the cover centred with an oval plaque of a lion hunt enamelled *en camaïeu bleu*, the base of polished gold centred with an oval cartouche engraved with diaper-work within a chased border

3 1/2 in. (89 mm.) wide

£2,500-3,500

US\$3,800-5,300

€2,900-3,900







40

**A SOUTH AMERICAN GOLD TINDER LIGHTER**

CIRCA 1840/1850

the tubular shaft, with chain attached, boldly chased with spiralling bands of foliate scrolls within similarly chased borders, the cover with the cast figure of a dog seated on a shaped plinth with chain attached to base

3 7/8 in. (100 mm.) long

1 1/2 oz. (49 gr.)

£800–1,200

US\$1,200–1,800

€900–1,300

**PROVENANCE:**

Sotheby's, Geneva, 16 November 1993, lot 126  
(as probably Peruvian, circa 1840).

40

PROPERTY OF A GENTLEMAN REMOVED FROM A SCOTTISH HOUSE

~41

**A LOUIS XV GOLD-MOUNTED LACQUER CARNET-DE-BAL**

MAKER'S MARK INDISTINCT, PARIS, 1773/1774, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774, LATER STRUCK WITH THE POST-1838 FRENCH GUARANTEE MARK FOR SMALL GOLD ITEMS

slightly tapering rectangular red lacquer *étui-à-tablettes* of flattened oblong section, the cover sides centred with pierced inscriptions 'SOUVENIR / D'AMITIE' within a scrolling ribbon frame, the obverse and reverse of the base both applied with an oval black lacquer panel *piqué* in gold with floral sprays, within a reeded gold border trimmed with cast foliage, chased gold mounts and gold button push-piece, the interior with three-leaved ivory tablets with gold rivet and gold-capped pencil, in later fitted red leather case

3 1/4 in. (83 mm.) high

(2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



41



42

VARIOUS PROPERTIES

42

**A LOUIS XVI VARI-COLOUR GOLD BONBONNIERE**

MAKER'S MARK INDISTINCT, PARIS, 1787/1788, WITH THE SECOND CHARGE AND EXPORT DECHARGE MARKS OF HENRY CLAVEL 1782-1789, LATER STAMPED WITH TWO FRENCH IMPORT MARKS FOR GOLD 1864-1893

circular box, the detachable slightly domed cover, base and sides with panels of engine-turned concentric reeding, stamped with pellets and chased with scale-work, within two-colour gold leaf and scroll borders

2 1/2 in. (61 mm.) diam.

1 3/4 oz. (53 gr.)

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

~43

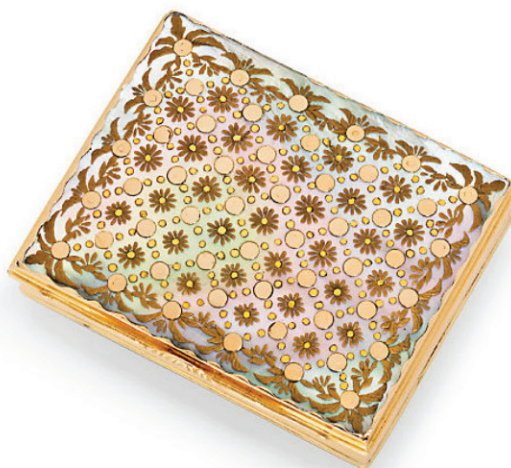
**A DUTCH MOTHER-OF-PEARL AND GOLD  
PIQUE PATCH-BOX**  
CIRCA 1730/1740

small flattened rectangular box with mother-of-pearl cover and base and polished gold sides, the cover applied with gold studs interspersed with flowerheads and foliate border in gold *piqué*, chased scrolling shell thumbpiece, the interior cover fitted with bevelled mirror  
2 in. (50 mm.) wide

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



~44

**A LOUIS XV GOLD-LINED TORTOISESHELL  
PIQUE SNUFF-BOX**

PARIS, 1757/1758, WITH THE CHARGE AND  
DECHARGE MARKS OF ELOY BRICHARD  
1756-1762

rectangular gold-lined dark tortoiseshell box with rounded corners, the cover, sides and base with four-colour gold *piqué* floral sprays, chased wavy gold mounts with incorporated scroll thumbpiece, wavy flange  
3 1/8 in. (81 mm.) wide

£2,000-3,000

US\$3,100-4,500

€2,300-3,400







PROPERTY OF A GENTLEMAN REMOVED FROM A SCOTTISH HOUSE

45

**A LOUIS XV GOLD-MOUNTED LACQUER SNUFF-BOX**

BY CHARLES-JEAN-BAPTISTE CLERIN (FL. 1732-1756), MARKED, PARIS, 1750/1751, WITH THE CHARGE AND DÉCHARGE MARKS OF JULIEN BERTHE 1750-1756

rectangular box, set with six panels of Japanese *nashiji* ground over decorated lacquer in black and vari-colour gold, with pines and prunus in mountainous landscapes and mounted *en cage* within chased gold frames, with slightly raised scroll thumbpiece and wavy flange, in later fitted red leather case stamped 'F.B. Thomas & Co.

153, New Bond St.'

3 1/4 in. (80 mm.) wide

(2)

£15,000-20,000

US\$23,000-30,000

€17,000-22,000

The technique of creating lacquer originated in Japan over 6000 years ago and it was a slow and demanding process which required great skill. Some of the finest lacquer had up to thirty separate layers and was confined to

painted or raised surfaces of gold on a black or red ground. This type was retained by the Japanese for their own use and examples considered to be inferior in quality were brought to Europe in the 1730s by the Dutch. Japanese lacquer became extremely fashionable at the French Court as early as in the 1730s when large panels were used to decorate items of furniture. These larger panels were cut into smaller sections to fit the dimensions required for use with snuff-boxes and so many scenes on snuff-boxes can appear to be slightly dis-jointed. Parisian craftsmen copied the Japanese technique for use on works of art made locally and sometimes, as is the case with the present box, over-decorated original Japanese panels. These artists must have had access to Japanese originals in the collections of the very few extremely wealthy Parisians able to afford such rare and exotic items.

In Japanese lacquer work *nashiji* is frequently employed as the background of a pattern and the technique flourished during the *Tokugawa* period (1603-1867). Gold or silver flakes called *nashiji-ko* are sprinkled onto the surface of the object onto which lacquer has been applied. *Nashiji* lacquer is then applied and burnished with charcoal, so that the gold or silver can be seen through the lacquer. The name *nashiji* is thought to have originated from the resemblance that the lacquer bears to the skin of a Japanese pear, *nashi*.



THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

46

**A LOUIS XV-STYLE JEWELLED ENAMELLED GOLD AND HARDSTONE SNUFF-BOX**

BEARING MARKS RESEMBLING THE MARK OF GABRIEL GALLOIS (FL. 1714-1754), THE PARIS DATE LETTER FOR 1738/1739, AND THE CHARGE MARK OF LOUIS ROBIN 1738-1744

shield-shaped box with baluster sides, the cover and base with shaped translucent light brown dendritic agate panels, the borders and sides chased and enamelled with slightly raised flowering sprays and shell volutes on a *sablé* ground, the cover with later applied glazed gilt medallion, cast and chased with a portrait of Queen Anne (1702-1714) in profile to the left within a rose-cut diamond surround 2¾ in. (75 mm.) long

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

**PROVENANCE:**

Sotheby's, Geneva, 15 and 17 November 1988, lot 399, as 'attributed to Gabriel Gallois, Paris, 1738'.

Gabriel Gallois became a master in 1714. He was sponsored by Jérôme Pigeon, who was, presumably a relation of his wife, Marie Pigeon, and is recorded at the *pont au Change* until 1754. His son Louis Gallois (fl. 1751-1781) worked from the same address.

There are other examples of similar boxes by Gallois recorded. The box having the closest resemblance to the present example is an enamelled gold and sardonyx snuff-box of the same date, from the Ortiz-Patiño Collection, illustrated by A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, London, 1966, pl. 166. Another snuff-box in the same materials, dated 1738/1739, but of horizontal cartouche-shape and applied with a later enamel portrait miniature of a lady was offered Christie's, Geneva, 13 November 1984, lot 29. Another example, from the Sir Alfred Chester Beatty Collection, dated 1737, shaped oval, the cover and base set with bloodstone and with enamel flowered sides, the cover applied with a later enamel miniature of a lady was sold Sotheby's, London, 3 December 1962, lot 161.

A box in the Louvre, formerly in the collection of Baron Schröder and sold Christie's, London, 5 July 1910, lot 67, is illustrated in S. Grandjean, *Les tabatières du musée du Louvre*, Paris, 1981, no. 111, pp. 102 and 412. It is struck with the same marks as the present example, including an almost identical rectangular foot 'charge mark' for Louis Robin and the same 'date letter'.

A very similar box to the present lot and with a portrait medallion of Queen Anne on the cover is illustrated in M. M. Curtis, *The Book of Snuff and Snuff-boxes*, London, 1956, fig. 116.





47

#### VARIOUS PROPERTIES

47

#### A SWISS ENAMELLED GOLD BOÎTE-A-CATHÉDRALE

GENEVA, CIRCA 1830/1840

flattened rectangular box with rounded sides of polished gold, the cover decorated with cathedral arches, flowersprays and trophies in colourful *champlevé* enamel and gold on a black ground within opaque white enamel frames, the base with similar decoration  
2½ in. (67 mm.) wide

£3,000–4,000

US\$4,600–6,000

€3,400–4,500

A very similar box, described as a Charles X *boîte-à-cathédrale*, is illustrated in A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, London, 1966, pls. 425–426.

48

#### A FRENCH JEWELLED GOLD PARASOL HANDLE

MAKER'S MARK G J IN HORIZONTAL LOZENGE, STRUCK WITH THE POST-1838 FRENCH GUARANTEE MARK FOR SMALL GOLD ITEMS

realistically cast and chased as a hare's head, with two ruby cabochon eyes

1¾ in. (36 mm.) high

gross weight 1 oz. (35 gr.)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



48



49

\*49

#### A SWISS ENAMELLED GOLD VINAIGRETTE

GENEVA UNDER FRENCH OCCUPATION, CIRCA 1805/1809, UNIDENTIFIED MAKER'S MARK J B G IN A VERTICAL LOZENGE, STRUCK WITH FRENCH DEPARTMENT RESTRICTED WARRANTY MARK FOR GOLD 1798–1809

scallop-shaped, the cover and base of translucent blue enamel on a peacock-feather engine-turned ground, the cover further enamelled with roses and daisies against a grey ground, both with translucent red and green enamel berry and foliate chased gold borders, the sides of blue enamel with gold rosettes, with diaper-work hinged grille  
1½ in. (40 mm.) wide

£4,000–6,000

US\$6,100–9,000

€4,500–6,700



50



51

50

**A CONTINENTAL GOLD-MOUNTED SCENT-BOTTLE**

POSSIBLY PORTUGUESE, CIRCA 1765

baluster-shaped glass flask with flattened base, overlaid with gold filigree work, gold cap with glass-mounted stopper  
3¼ in. (95 mm.) high

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

51

**A CONTINENTAL GOLD-MOUNTED SCENT-BOTTLE**

POSSIBLY PORTUGUESE, CIRCA 1765

amphora-shaped glass flask with flattened base, overlaid with gold filigree work, gold cap with shaped glass stopper  
3½ in. (78 mm.) high

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

52

**A CONTINENTAL GOLD-MOUNTED AGATE MAGNIFYING GLASS**

19TH CENTURY

circular lens, within circular gold border chased with raised flowers and foliage on a frosted ground, the oblong grey agate handle within pierced cagework  
6 in. (155 mm.) long

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



52



53

~53

**A CONTINENTAL GOLD-MOUNTED MOTHER-OF-PEARL LETTER-OPENER**

19TH CENTURY

the handle, carved from mother-of-pearl, formed as a hand clutching a sword, with chased gold sleeve and hilt, the gold blade chased with foliate scrolls, the sleeve inset with vacant bloodstone matrix

8½ in. (217 mm.) long

£3,000–5,000

US\$4,600–7,500

€3,400–5,600





54

**\*54**  
**A GEORGE II GOLD CAGEWORK AND HARDSTONE SNUFF-BOX**  
 LONDON, CIRCA 1750

gold-mounted hinged egg-shaped bloodstone box, the gold cagework stamped with foliate and reeded c-scrolls, raised scroll gold thumbpiece  
 1 3/4 in. (44 mm.) high

£2,000–3,000

US\$3,100–4,500  
 €2,300–3,400



55

**\*55**  
**A GEORGE III-STYLE JEWELLED GOLD-MOUNTED HARDSTONE SNUFF-BOX**  
 LONDON, 19TH CENTURY

gold-mounted hinged egg-shaped bloodstone box, the gold cagework mounts with reeded borders and stamped with scrolls and foliate, applied at intervals with rose-cut diamonds, the hinged scroll suspension ring on spreading foliate mount  
 2 3/8 in. (60 mm.) high

£3,000–5,000

US\$4,600–7,500  
 €3,400–5,600



56

**\*56**  
**A GERMAN GOLD AND HARDSTONE HUNTING SNUFF-BOX SET WITH A GOLD PLAQUE**  
 MID 18TH CENTURY, THE PLAQUE POSSIBLY ASSOCIATED

cartouche-shaped box with *bombé* sides, the cover and base with shaped semi-translucent brown agate panels, the cover centred with an applied oval gold plaque chased with a huntsman and his hound within a wooded landscape, the sides and pilasters chased with hunting scenes and trophies on a *sablé* ground, reeded borders with slightly raised chased thumbpiece  
 2 7/8 in. (73 mm.) wide

£10,000–15,000

US\$16,000–23,000  
 €12,000–17,000

**\*57**

**A LOUIS XV GOLD-MOUNTED HARDSTONE  
SNUFF-BOX**

PARIS, 1763/1764, WITH THE CHARGE AND  
DECHARGE MARKS OF JEAN-JACQUES PREVOST  
1762-1768

oval jasper box, with chased gold mounts  
and incorporated scroll thumbpiece  
2¼ in. (58 mm.) wide

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



57



58

**\*58**

**A GERMAN SILVER-GILT MOUNTED  
HARDSTONE SNUFF-BOX**

EARLY 19TH CENTURY

navette-shaped jasper box, with polished  
silver-gilt mounts  
3¼ in. (96 mm.) wide

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

**\*59**

**AN ITALIAN GOLD-MOUNTED HARDSTONE  
SNUFF-BOX**

PROBABLY ROME, CIRCA 1820

octagonal pudding-stone box, with reeded  
gold mounts  
3¼ in. (78 mm.) wide

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



59





~60

**A LOUIS XVI VARI-COLOUR GOLD AND COLOURED SHELL SNUFF-BOX SET WITH TWO ENAMEL PLAQUES**

BY LOUIS CHARONNAT (FL. 1748-1780), MARKED, PARIS, 1780/1781, WITH THE FIRST CHARGE AND DECHARGE MARKS OF HENRY CLAVEL 1780-1782

oval box, the cover, sides and base set with shaped panels of coloured shell, the cover and base both centred by oval enamel plaques depicting classical scenes within beaded gold frames and outer oval ivory borders, the four sides set with glazed miniatures *en grisaille* of putti, with slightly raised beaded borders

2 1/8 in. (68 mm.) wide

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

61

**A LOUIS XVI ENAMELLED GOLD SNUFF-BOX SET WITH AN ENAMEL PLAQUE**

BY CHARLES LE BASTIER (FL. 1754-1783), MARKED, PARIS, 1775/1776, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780, THE INTERIOR STRUCK WITH INVENTORY NO. 326, LATER STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD, THE FLANGE ENGRAVED WITH RETAILER'S NAME 'DU PETIT DUNKERQUE'

oval box, the cover, sides and base with panels of wavy engine-turning enamelled in translucent gold, painted *en camaïeu* with brown winter branches, the outer borders and pilasters chased at intervals with flowerheads and foliage within opaque white enamel frames, the cover centred by an oval enamel miniature titled '*école d'amour*'

2 1/8 in. (66 mm.) wide

£10,000-15,000

US\$16,000-23,000

€12,000-17,000



Charles Le Bastier was one of the principal goldsmiths of both the Louis XV and Louis XVI periods. He attained the *maîtrise* in 1754 and established his own shop on the rue Thévenot where he worked until his death in 1783. Two boxes by Le Bastier with similar decoration of brown winter branches are in the collection of the Louvre, illustrated in S. Grandjean, *Les tabatières du musée du Louvre*, Paris, 1981, pp. 125-127, nos. 146 and 147. The Louvre has a total of thirteen gold boxes by this goldsmith.

Au Petit Dunkerque was one of the premier Paris retailers and served as *bijoutier du roi*. With *marchand-mercier* Charles-Reymond Grancher as its proprietor, Dunkerque commissioned gold boxes from leading gold box makers such as Le Bastier, Bouillerot and Blerzy. The gold boxes retailed by Dunkerque were always of the latest fashion and of the highest quality and were greatly sought after by the French nobility.



62

#### A GERMAN ENAMELLED GOLD SNUFF-BOX

WITH THE HANAU TOWN MARK, CIRCA 1790/1795, ALSO WITH PRESTIGE MARKS, LATER STRUCK WITH TWO FRENCH POST-1893 IMPORT MARKS FOR GOLD

large oval box, the cover, sides and base with panels enamelled with winter branches and harbour scenes painted *en camaïeu* on an opalescent oyster-pink ground, within engine-turned frames of translucent red enamel, the cover centred with an oval enamel plaque depicting the Judgement of Paris, the slightly raised borders chased with translucent green enamel foliage, red enamel berries and opaque white enamel beads and flowerheads on a *sablé* ground, the interior of the cover engraved with an inscription in Russian cyrillic 3 3/4 in. (84 mm.) wide

The translated inscription reads 'Granted by her Imperial highness Impress Ekaterina Alekseevna (Catherine the Great) to serving army Captain Timopheï Mironov son of Vremev, for bringing seven Polish banners after Pragenago (Praga) assault. On the first day of January 1795.'

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

#### PROVENANCE:

Unknown French auction, February 1922.

Galerie Charpentier, Paris, 31 March 1938, lot 61.

Georges G. B. Collection; Hôtel Drouot, Paris, 14 December 1949, lot 6.

The recipient of this box was Timofei Mironovich Vremev (1774–1825), son of Miron Fedorovich Vremev and his wife Elizaveta Matveevna, née Arapova. Descendants of a Moldavian family who had followed Prince Cantecuzene into Russian exile, Timofei married first Nataliia Alekseevna Martynova, by whom he had three daughters, and second Aleksandra Iakovlevna Velikovich, to whom was born one son.

The presentation of this box by Catherine the Great is one commemoration of the last semblance of Polish independence. 1794 was the year of the Polish insurrection under Tadeusz Kosciuszko (1746–1817). Having seen heroic service as a volunteer in the army of the United States, for which he was granted American citizenship, Kosciuszko returned to Poland and served in its army from 1791. On hearing of the insurrection he took over the organization of the army in April, and had mixed success against the Russians, until he was overcome by the combined efforts of Russia, Austria and Prussia. On 10 October at the battle of Maciejowice 7,000 Poles were defeated by 16,000 Russians, when Kosciuszko was wounded and captured. The Polish army fought on until the carnage at Praga (now a suburb of Warsaw) on 29 October, the last corps capitulating on 18 November. The secret third partition of Poland between Russia and Austria was agreed on 3 January 1795, Prussia reluctantly agreeing to it in the following October.

Kosciuszko was released by Catherine's son Paul in 1796, when he returned to America, before retiring to exile in France where he died.

The marks on this box are the same as those on a box in the Louvre, illustrated in S. Grandjean, *Les tabatières du musée du Louvre*, Paris, 1981, p. 442, no. 546.





63

**A GERMAN JEWELLED ENAMELLED GOLD SNUFF-BOX SET WITH A PORTRAIT MINIATURE**

BY LES FRÈRES TOUSSAINT, HANAU, CIRCA 1790/1800, WITH PRESTIGE MARKS, THE MINIATURE ATTRIBUTED TO THE SEAMAN BROTHERS, CIRCA 1740

oval box, the cover, sides and base with panels of translucent dark blue enamel on a wavy reeded engine-turned ground, with borders and garlands of rich gold *paillon* fruiting vines, within opaque white enamel *taille d'épargne* borders, the cover centred by an earlier oval portrait miniature of a gentleman in gold-bordered breast plate with red lining, blue velvet coat, lace cravat, long powdered curling hair, within a diamond-set openwork scroll frame, the base centred with gold *paillon* floral spray  
3 3/8 in. (85 mm.) wide

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

It has been suggested that the maker's mark 'LFT' probably corresponds to 'Les Frères Toussaint' in Hanau (L. Seelig, *Golddosen des 18. Jahrhunderts aus dem Besitz der Fürsten von Thurn und Taxis*, Munich, 2007, pp. 186–7). On the basis of this research, a miniature-set enamelled gold *bonbonnière* marked 'LFT' in the Wallace Collection, formerly attributed to 19th Century Swiss manufacture, is now believed to have been crafted in Hanau during the second half of the 18th Century (C. Truman, 'Some German Gold Boxes in the Wallace Collection', *The British Antique Dealers' Association Annual Handbook* 2009/2010, London, 2009, p. 11).

\*64

**A SWISS OR GERMAN ENAMELLED GOLD SNUFF-BOX**

MAKER'S MARK R WITH CROWN ABOVE, GENEVA OR HANAU, CIRCA 1790, STRUCK WITH INVENTORY NO. 91

rectangular box with canted corners, the cover, sides and base with panels of opaque sky-blue enamel with gold *paillons* borders and white enamel frames, the outer borders adorned with blue, white and gold *paillons* flowerheads, the cover centred with a rectangular enamel of a couple in a lakeside landscape, the four sky-blue enamelled pilasters engraved with *taille d'épargne* gold vases, the base with a gold *paillons* floral centre, slightly raised incorporated thumbpiece  
3 in. (76 mm.) wide

£4,000–6,000

US\$6,100–9,000

€4,500–6,700



65

**A SWISS OR GERMAN ENAMELLED GOLD SNUFF-BOX SET WITH AN ENAMEL PLAQUE**

GENEVA OR HANAU, CIRCA 1820, THE ENAMEL PLAQUE ATTRIBUTED TO JOHANN DANIEL BERNÉAUD (GERMAN, 1773-1861), SIGNED 'B'

rectangular box with rounded corners, the cover, sides and base with panels of translucent dark blue scale-pattern enamel on an engine-turned ground, the cover centred with a rectangular enamel miniature depicting Lot and his daughters, within a chased gold and blue enamel frame with floral swags in gold *paillons* on either side, the cover, sides and corners further enamelled *en taille d'épargne* with opaque turquoise, white and translucent green foliage and roundels

3 3/4 in. (87 mm.) wide

£12,000-15,000 US\$19,000-23,000

€14,000-17,000



Johann Daniel Bernéaud was born in Hanau and worked as an enamellist there and in Geneva. At some time he was associated with Antoine Carteret. Both are praised in Goethe's *Tour on the Rhine, Main and Neckar* of 1814-1815 in his chapter on Hanau: 'Painting in enamel is executed chiefly by Carteret and Bernéaud, and both may justly claim the title of artists.'

A box by François Joanin, dated circa 1815 and with the same enamel miniature, also signed 'B', was sold Christie's, Geneva, 11 November 1986, lot 401. This box was previously sold Christie's, London, 14 March 1967, lot 106.

\*66

**A SWISS ENAMELLED GOLD SNUFF-BOX**  
GENEVA, CIRCA 1800, WITH PRESTIGE MARKS,  
STRUCK WITH INVENTORY NO. 3463 AND  
THE FRENCH WARRANTY MARK FOR OBJECTS  
COMING FROM ABROAD 1809-1819

rectangular box, the cover and base set enamelled with miniatures depicting classical lakeside landscapes in the manner of Jean Louis Richter (Swiss, 1766-1841), within chased gold frames, painted trailing flower garland surrounds with bright-cut borders, the sides with opaque ivory enamel panels within white and sky-blue enamel fillets

3 3/4 in. (82 mm.) wide

£5,000-7,000 US\$7,600-11,000

€5,700-7,900







**\*67**

**A SWISS ENAMELLED GOLD SNUFF-BOX  
FOR THE ORIENTAL MARKET**

GENEVA, CIRCA 1840

oval box, the cover, base and interior of cover centred with a semi-translucent pink enamelled wavy reserve on a radiating *guilloché* ground painted with trophies of Music on a ground of flowers, within a fluted gold border, surrounded by a trailing garland of brightly coloured flowers, the sides similarly decorated with garlands of flowers, wavy flange  
2 7/8 in. (73 mm.) wide

£7,000–10,000    US\$11,000–15,000  
€7,900–11,000

**\*68**

**A SWISS ENAMELLED GOLD SNUFF-BOX  
FOR THE ORIENTAL MARKET**

GENEVA, CIRCA 1840

oval box, the cover centred with an opaque sky-blue enamelled wavy reserve painted with a flowerspray, within fluted gold and black enamel border, surrounded by a semi-translucent pale pink *taille d'épargne* band engraved with scrolling foliage with sky-blue flowers and green enamel leaves, the base enamelled with an identically decorated flower reserve, the sides enamelled with similar floral reserves, wavy flange  
2 7/8 in. (73 mm.) wide

£6,000–8,000    US\$9,100–12,000  
€6,800–9,000





PROPERTY OF A GENTLEMAN REMOVED FROM A SCOTTISH HOUSE

~69

**A FINE LOUIS XV PARCEL-ENAMELLED GOLD SNUFF-BOX THE INTERIOR SET WITH A PORTRAIT MINIATURE**

MAKER'S MARK INDISTINCT, SECOND LETTER [ ] F, POSSIBLY FOR FREMIN, FORMEY OR GARAND, PARIS, 1753/1754, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN BERTHE 1750-1756, THE FLANGE ENGRAVED 'GARAND A PARIS', THE MINIATURE BY GERVAISE SPENCER (BRITISH, C. 1715-1763)

oval box of polished gold, the cover, sides and base enamelled *en basse-taille* with translucent blue and green flowers and foliage within translucent blue enamel ribbon borders, the interior cover inset with an oval watercolour on ivory portrait miniature by Gervase Spencer of Lord John Murray, signed with initials (mid-right), in original shagreen case

2¾ in. (70 mm.) wide

(2)

£15,000-25,000

US\$23,000-38,000

€17,000-28,000

The box was retailed by Jean-François Garand (fl. 1748-1778) who was a renowned goldsmith in his own right. His shop 'A l'Observatoire' on the Pont Notre-Dame must have been very successful as Garand was a supplier of the *Menus-Plaisirs du Roi* from 1762 onward.

A Louis XV gold carnet by Jean Ducrollay (fl. 1734-1761) of 1750/1751 with similar *basse-taille* enamelled flowers is in the Thyssen Collection, as well as a similarly enamelled snuff-box by Jean Frémin of 1752/1753. The enamelling for those pieces has been attributed to Hubert-Louis Cheval de St-Hubert, an *orfèvre-émailleur* who worked from 1751 to 1762 (see A. Somers Cocks and C. Truman, *The Thyssen-Bornemisza Collection. Renaissance jewels, gold boxes and objects de vertu*, London, 1984, nos. 56 and 58).



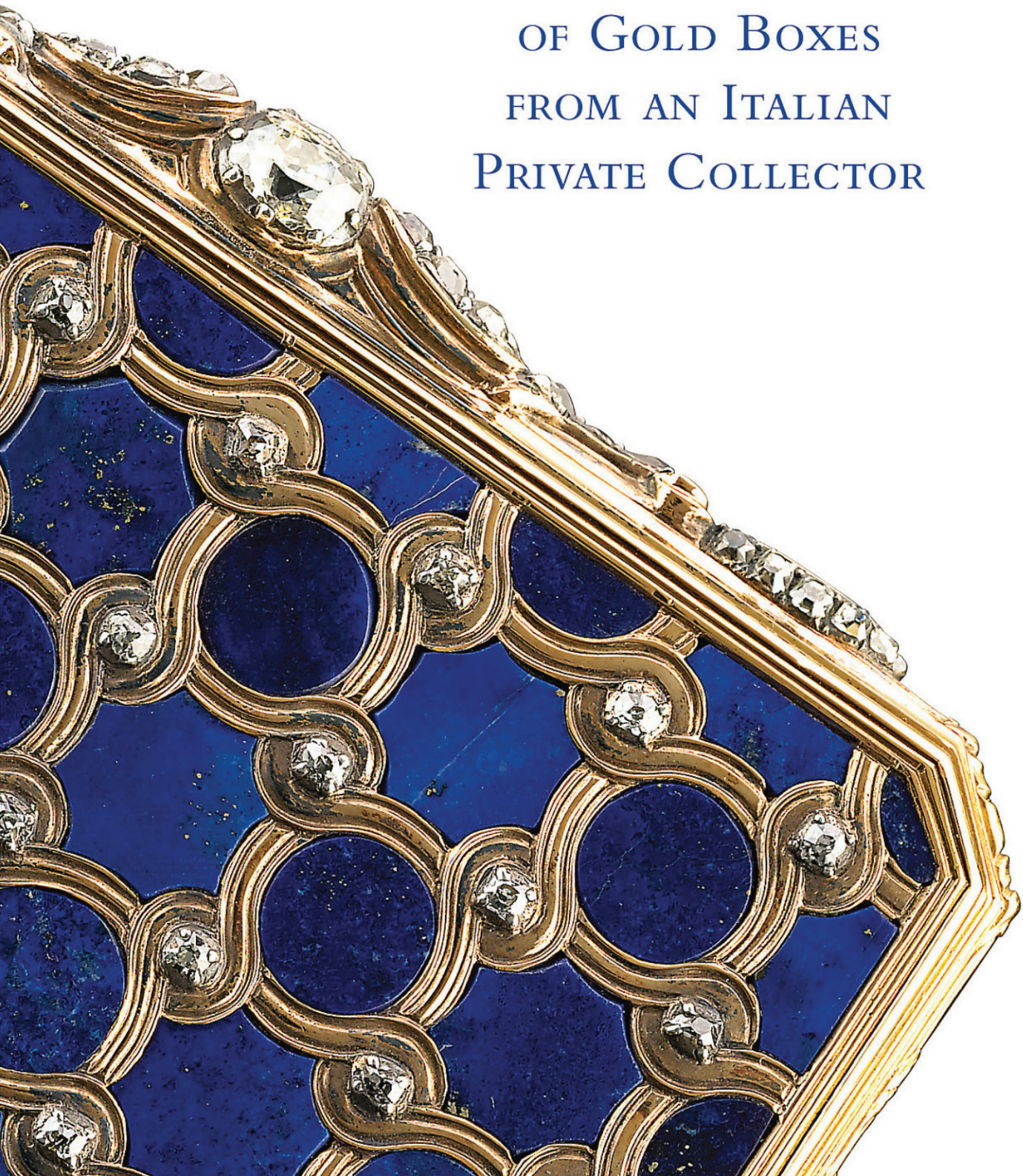
(detail of interior cover)







A COLLECTION  
OF GOLD BOXES  
FROM AN ITALIAN  
PRIVATE COLLECTOR







A COLLECTION OF GOLD BOXES FROM  
AN ITALIAN PRIVATE COLLECTOR

~70

**A LOUIS XV GILT-METAL MOUNTED DARK  
TORTOISESHELL SNUFF-BOX WITH GOLD INLAY**  
POSSIBLY PARIS, CIRCA 1730

circular tortoiseshell box, the hinged cover with  
applied gold inlay depicting a domestic interior scene  
of a romantic couple in a kitchen, gilt-metal mount  
and thumbpiece  
3 in. (75 mm.) diam.

£3,000–5,000

US\$4,600–7,500  
€3,400–5,600

71

**A SPANISH COLONIAL GOLD SNUFF-BOX**  
CIRCA 1730

flattened cartouche-shaped box with slightly domed  
cover chased with exotic dancers, putti and foliage  
on a matted ground, the base similarly chased,  
with polished gold borders and sides, raised  
scroll thumbpiece  
3 $\frac{3}{8}$  in. (84 mm.) wide  
4 $\frac{1}{4}$  oz. (134 gr.)

£3,000–5,000

US\$4,600–7,500  
€3,400–5,600

PROVENANCE:

Christie's, London, 10 December 2002, lot 236.



72

**A GEORGE II GOLD SNUFF-BOX**

PROBABLY LONDON, CIRCA 1740, THE COVER SIGNED  
C S, POSSIBLY FOR CHRISTOPH JAKOB SEDELMAYR  
(FL. FROM 1740), THE FLANGE WITH UNIDENTIFIED MARK

cartouche-shaped box, the cover boldly chased with the figure of Neptune seated in his chariot and being drawn by two sea-horses across a harbour with the shoreline beyond, within scrolling *rocaille*, sea-shells and bull-rushes, in the manner of Meissonnier, on a frosted ground, the base similarly chased, with polished gold sides and raised foliate thumbpiece

3¼ in. (82 mm.) wide

4½ oz. (142 gr.)

£7,000–10,000

US\$11,000–15,000

€7,900–11,000

**PROVENANCE:**

Christie's, Rome, 1 December 1993, lot 370.

It has been suggested that C S is the signature of Christoph Jakob Sedelmayr. Born in 1716 he was a goldworker and *Galanteriearbeiter* who became a master in Augsburg in 1742 (H. Seling, *Die Kunst der Augsburger Goldschmiede*, vol. III, no. 2341) and who had spent some years previously in London on his *Wanderjahre*, the travelling years undertaken by craftsmen between their apprenticeships and their return to Augsburg. In London he made such progress that 'seine Arbeiten den engländischen in Zeichnung und genauer Ausführung ganz gleich zu schätzen waren' ['his work was equal to those of the English with regard to both drawing and detail'] (P. von Stetten, *Kunst- und Handwerks Geschichte der Reichs-Stadt Augsburg*, Augsburg, 1779–88, p. 488, quoted in R. Edgcombe, *The Art of the Gold Chaser*, London, 2000, p. 16).

Juste-Aurele Meissonnier's engraved designs for snuff-boxes in the *rocaille* style published in his *Livre d'Ornements*, Paris, 1734, influenced many goldsmiths on the Continent and in England throughout Rococo period, K. Snowman, *Eighteenth-Century Gold Boxes of Europe*, Woodbridge, 1990, pp. 44, 45 and 137.



72



73

73

**AN ITALIAN ROCOCO-STYLE GOLD SNUFF-BOX**

STRUCK TWICE WITH THE ROME MARK FOR 18 CARAT GOLD  
1815–1870

cartouche-shaped box, the cover and base boldly chased with classical figures, putti and *rocaille* scrolls within polished gold borders, the sides chased with rural scenes and a harbour, slightly raised thumbpiece

2½ in. (72 mm.) wide

4¼ oz. (148 gr.)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

**PROVENANCE:**

Finarte, Milan, 21 October 1991, lot 444.





74

74

**A LOUIS XVI VARI-COLOUR GOLD SNUFF-BOX**

BY NICOLAS MARGUERIT (FL. 1763-1790), MARKED, PARIS, 1776/1777, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780, LATER STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

oval gold box, the cover, sides and base with panels of reptile-skin engine-turning, the cover centred with an oval cartouche with applied intertwined foliate initials 'G D' on a frosted gold ground within a chased frame, the four side pilasters with vertical reeding between husks, twisted foliate borders

3½ in. (88 mm.) wide

3½ oz. (108 gr.)

£2,500-3,500

US\$3,800-5,300

€2,900-3,900

**PROVENANCE:**

With Lukacs-Donath Antichità, Rome.

75

**A LOUIS XVI VARI-COLOUR GOLD SNUFF-BOX**

MAKER'S MARK INDISTINCT, FIRST INITIAL N [ ], POSSIBLY NICOLAS MARGUERIT 1763-1790, PARIS, 1776/1777, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780, LATER STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

oval box, the cover, sides and base with panels of coin-pattern engine-turning within polished fluted gold frames, with slightly raised rose-coloured gold chased leaf borders and four floral pilasters on a matted ground

3¾ in. (85 mm.) wide

3¾ oz. (116 gr.)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

**PROVENANCE:**

With Lukacs-Donath Antichità, Rome.



75

76

**A LOUIS XVI GOLD SNUFF-BOX**

BY CHARLES-ALEXANDRE BOUILLEROT (FL. 1769-1793), MARKED, PARIS, 1783-1784, WITH THE SECOND CHARGE AND DECHARGE MARKS FOR SMALL OBJECTS OF HENRY CLAVEL 1782-1789, LATER STRUCK WITH THE FRENCH POST-1838 GUARANTEE MARK FOR SMALL ITEMS

oval box, the cover, sides and base with panels of engine-turned reeding stamped at intervals with pellets, the cover and base centred by sun-burst roundels, the four side pilasters chased with hung swags, frosted gold rims with raised rope twist borders

2½ in. (68 mm.) wide

3 oz. (94 gr.)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

**PROVENANCE:**

Christie's, London, 10 December 2002, lot 116.



76

77

**A LOUIS XVI VARI-COLOUR GOLD BONBONNIERE**

BY JACQUES-FELIX VIENOT (FL. 1785-1806), MARKED, PARIS, 1789/1790, WITH THE RUBBED CHARGE AND DECHARGE MARKS FOR VERY SMALL ITEMS OF JEAN-FRANÇOIS KALENDRIIN 1789-1792, LATER STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

circular box, the detachable cover, sides and base engine-turned with concentric reeding stamped with scattered pellets and clovers, the frosted gold borders with bands of chased leaves, scrolls and flowerheads, in fitted green leather case, the interior cover stamped 'Lenoir, Paris'

2¾ in. (70 mm.) diam.

3½ oz. (104 gr.)

(2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

**PROVENANCE:**

Christie's, London, 10 December 2002, lot 180.



77

78

**A SWISS ENAMELLED VARI-COLOUR GOLD BONBONNIERE**

BY GUIDON, REMOND AND GIDE, MARKED, GENEVA, WITH THE COMPANY'S SECOND MARK FOR 1792-1801, LATER STRUCK WITH TWO FRENCH PROVINCIAL RESTRICTED WARRANTY MARKS FOR GOLD 1838-1919

circular box, the detachable cover, sides and base with panels of engine-turned concentric reeding chased with trailing foliage and flowerheads with later translucent sea-green enamelling, the cover centred with an octagonal chased vari-colour gold plaque depicting musical trophies on a frosted ground, the matted borders chased with husks, berries and flowerheads

2½ in. (60 mm.) diam.

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**PROVENANCE:**

With Lukacs-Donath Antichità, Rome.



78

79

**A SWISS VARI-COLOUR GOLD SNUFF-BOX**

BY SENE AND DETALLA (FL. C. 1795-1805), MARKED, GENEVA, CIRCA 1800

oval box, the cover, sides and base with panels of concentric and horizontal reeding chased with foliage and stamped with pellets, the cover centred with an applied three-colour gold plaque with incurved corners chased with trophies of love on a frosted ground

2¾ in. (70 mm.) wide

1¾ oz. (54 gr.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

**PROVENANCE:**

Christie's, Rome, 7 December 2005, lot 364.



79





80

80

**A LOUIS XV ENAMELLED VARI-COLOUR GOLD SNUFF-BOX SET WITH A MINIATURE**

BY JEAN-JOSEPH BARRIERE (FL. 1763-1793), MARKED, PARIS, 1768/1769, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774, THE MINIATURE ATTRIBUTED TO JACQUES-PHILIPPE FERRAND (FRENCH, 1653-1732)

elongated oval box, the cover, sides and base enamelled to simulate lapis-lazuli within shaped reserves framed by foliate gold reeding, the cover applied with an oval miniature depicting King Louis XIV of France (1638-1715) in armour, wearing a curled full-bottomed wig and the blue sash of the Royal French Order of the Holy Ghost, within a reeded gold frame, surrounded by a laurel wreath surmounted by the head of a putto, the base centred with an oval gold plaque chased with trophies of love on a frosted ground, the gold borders chased with flowerheads and acanthus scrolls alternating with white enamel squares, the four side pilasters chased with standing putti carrying a laurel swag hung on the *faux* lapis-lazuli panels, in fitted brown leather case stamped 'S Bulgari'

3½ in. (90 mm.) wide

(2)

£12,000-18,000

US\$19,000-27,000

€14,000-20,000

**PROVENANCE:**

With Sotirio Bulgari, Rome.

Christie's, London, 21 November 2000, lot 109.

~81

**A LOUIS XVI ENAMELLED GOLD PRESENTATION SNUFF-BOX SET WITH A PORTRAIT MINIATURE**

BY ALEXIS PROFFIT (FL. 1775-1793), MARKED, PARIS, 1786/1787, THE MINIATURE BY NICHOLAS HALLE (FRENCH, FL. 1782-1795)

oval box, the cover, sides and base with panels of translucent blue enamel embellished with white enamel dotting and partridge-eye motifs on a ground of engine-turned horizontal reeding interspersed with flowerheads, the cover centred with an oval miniature on ivory of the duc de Penthièvre facing right in a red-embroidered silk coat with gold-braided borders, white embroidered lace jabot, wearing the blue sash and breast-star of the French Royal Order of the Holy Ghost and the red badge of the French Royal Military Order of St Louis, the jewel of the Golden Fleece about his neck, within a fluted gold mount, the frosted gold borders enamelled with translucent green leaves and dark blue pellets interspersed with foliate scrolls, the four side pilasters similarly adorned

3¼ in. (82 mm.) wide

£15,000-25,000

US\$23,000-38,000

€17,000-28,000

**PROVENANCE:**

Frederic R. Harris, Rear Admiral U.S.N. Retired (1875-1949), New York; Parket-Bernet Galleries, New York, 18-19 November 1949, lot 233, the sitter erroneously identified as the 'King of Poland'. Christie's, London, 3 June 2003, lot 121.

**LITERATURE:**

N. Garnier-Pelle et al., *Portraits des maisons royales et impériales [...]*, Paris, 2007, p. 108, no. 91.



81





82

**A GERMAN OR SWISS JEWELLED ENAMELLED GOLD SNUFF-BOX SET  
WITH A LATER MINIATURE**

HANAU OR GENEVA, CIRCA 1780/1790, WITH TWO FRENCH POST-1838 RESTRICTED  
WARRANTY MARKS FOR GOLD, THE ENAMEL MINIATURE NINETEENTH CENTURY

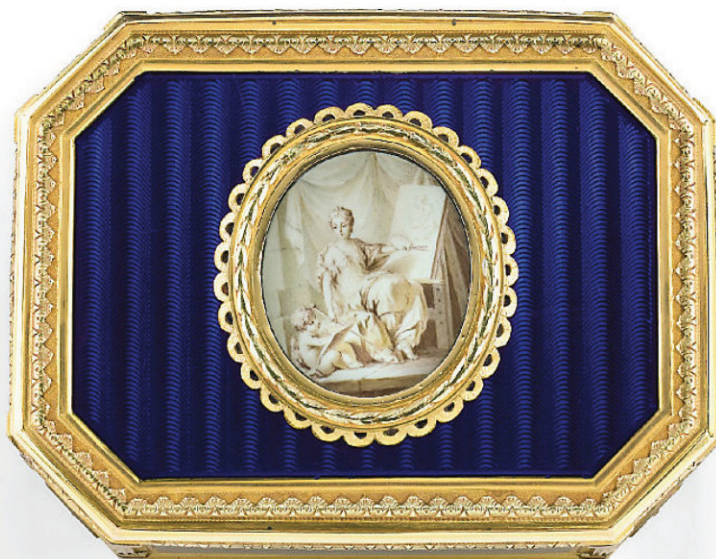
oval box, the cover and sides with panels of translucent dark blue enamel over a coin-pattern engine-turned ground, the base similarly enamelled over a sun-burst engine-turned ground, the cover centred with an enamel portrait miniature of a lady in a lace-edged embroidered blue and gold dress, two red ribbons in her long, curling, powdered hair, in a diamond-set frame within a *sablé* gold border chased with foliage, the borders and four pilasters with scrolling foliage, flowerheads and vases enamelled with blue, green and white *taille d'épargne* within opaque white enamel frames, in fitted brown leather case 3 1/8 in. (87 mm.) wide (2)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000





(base)

83

**A FINE LOUIS XV ENAMELLED VARI-COLOUR GOLD SNUFF-BOX SET  
WITH TWO ENAMEL PLAQUES**

BY PHILLIPE (LE) BOURLIER (FL. 1769-1791), MARKED, PARIS, 1773/1774, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774, LATER STRUCK WITH TWO PARISIAN POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

octagonal box, the cover, sides and base panels with translucent royal blue enamel on an engine-turned vertical coin-pattern ground, within reeded gold borders, the cover centred with an oval enamel plaque painted in sepia with Pygmalion, the base with a matching smaller plaque depicting an allegory to painting, both within laurel borders with pierced scalloped outer borders, the cover rim chased with vari-colour gold flowers, foliage and trophies of music and love on a frosted ground, the borders stamped with stylized acanthus on a matted gold band, the eight side pilasters chased as fluted columns hung with laurel swags on a *sablé* ground  
3 1/8 in. (79 mm.) wide

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

**PROVENANCE:**

Sotheby's, Monte Carlo, 25 June 1976, lot 493.

Christie's, London, 3 June 2003, lot 122.







84

84

**A SWISS ENAMELLED GOLD SNUFF-BOX**  
GENEVA, CIRCA 1830/1840, STRUCK WITH AN UNIDENTIFIED MARK

flattened rectangular box with rounded corners, the cover inset with a cartouche-shaped enamel plaque finely painted with the Bay of Naples seen from Mergellina, with the Castel dell'Ovo and Mount Vesuvius smoking in the background  
3½ in. (88 mm.) wide

£5,000–7,000

US\$7,600–11,000

€5,700–7,900

**PROVENANCE:**

Christie's, London, 10 December 2002, lot 201.

85

**A CONTINENTAL ENAMELLED GOLD SNUFF-BOX**  
CIRCA 1900, STAMPED WITH GOLD MARK K18

rectangular box, the sides and base of polished gold, the cover with opaque blue enamel simulating lapis-lazuli and centred with an oval enamel miniature of a satyr within a chased gold frame, chased foliate border with a leopard's mask at each corner, slightly raised polished gold thumbpiece on both cover and base  
2½ in. (73 mm.) wide

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

**PROVENANCE:**

Christie's, Rome, 8 June 2000, lot 247.



85

86

**A GERMAN JEWELLED ENAMELLED GOLD SNUFF-BOX FOR THE ORIENTAL MARKET**

MAKER'S MARK C R, HANAU, CIRCA 1830/1840, WITH THE HANAU TOWN MARK, LATER STRUCK WITH TWO TUNISIAN RESTRICTED WARRANTY MARKS FOR GOLD 1905-1917 AND TWO TUNISIAN CENSUS MARKS FOR 1917

rectangular box with rounded corners, the cover centred by a shaped reserve enamelled with a lakeside landscape painted against a radiating *guilloché* ground enamelled in opalescent pink and studded with six rose-cut diamonds and applied with a chased, pierced and engraved scrolling gold porticus, against a vari-colour enamelled *taille d'épargne* ground with gold scrolls and arabesques and set with a further six rose-cut diamonds, the four sides similarly enamelled with white strapwork, gilt-metal and gold rims  
3½ in. (88 mm.) wide

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

**PROVENANCE:**

Christie's, London, 10 December 2002, lot 270.



86





**87**  
**AN AUSTRIAN VARI-COLOUR GOLD**  
**SNUFF-BOX**

MAKER'S MARK E.M. FOR EMANUEL MUENZBERG (FL. 1807-1833) OR ELIAS MONTISON (FL. 1815-1829), VIENNA, CIRCA 1825, WITH THE SECOND VIENNESE STANDARD MARK FOR GOLD 1824-1866

flattened rectangular box with canted corners, the cover, sides and base with panels of engine-turned vertical and horizontal geometric reeding with flowerheads at intervals, the cover and base centred with a diamond-shaped cartouche with chased palmette on a matted ground, the four side pilasters similarly chased, the cover with flowerhead *sablé* roundel border  
 3½ in. (88 mm.) wide  
 3¼ oz. (116 gr.)

£3,000–5,000      US\$4,600–7,500  
 €3,400–5,600

PROVENANCE:  
 With Lukacs-Donath Antichità, Rome.

A box with the same maker's mark was sold Christie's, London, 8 December 2011, lot 187.

**88**  
**A SWISS ENAMELLED GOLD SNUFF-BOX**  
 BY REMOND, LAMY & CO., MARKED, GENEVA, 1801-1804, LATER STRUCK WITH TWO POST-1838 FRENCH SMALL GUARANTEE MARKS FOR GOLD

flattened rectangular box with canted corners, the cover, sides and base with panels of translucent dark blue enamel with opaque black enamel running through in a *moiré* pattern on a wavy engine-turned ground, the cover set with an enamel miniature depicting Zephyr and Flora within a chased gold frame, supported on either side by two applied gold classical female figures on light-blue *taille d'épargne* enamel pedestals, within opaque white enamel borders, in original fitted leather case  
 3½ in. (93 mm.) wide (2)

£4,000–6,000      US\$6,100–9,000  
 €4,500–6,700

PROVENANCE:  
 Christie's, Rome, 7 December 2005, lot 382.







89

**A SWISS JEWELLED GOLD SNUFF-BOX**  
MAKER'S MARK P C, GENEVA, CIRCA 1810,  
STRUCK WITH INVENTORY NO. 204

pocket-shaped box with rounded corners, the cover, sides and base with panels of roundel-pattern engine-turning, the cover centred with an oval cast and chased medallion on frosted gold ground and later set with four emeralds, one at each corner, with raised chased foliate borders and thumbpiece

3¼ in. (83 mm.) wide

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

Finarte, Milan, 21 October 1991, lot 458.

The marks on this box are the same as those on a box in the Louvre, illustrated in S. Grandjean, *Les tabatières du musée du Louvre*, Paris, 1981, p. 442, no. 537.

90

**A FRENCH GOLD SNUFF-BOX**

BY TOUSSAINT-FRANÇOIS PILLIEUX  
(FL. 1786-1813), MARKED, STRUCK WITH THE  
THIRD PARISIAN STANDARD MARK FOR GOLD  
1798-1809, THE PARISIAN GUARANTEE MARK  
FOR GOLD 1798-1809 AND WITH THE PARISIAN  
POST-REVOLUTIONARY UNOFFICIAL STANDARD  
MARK FOR 18 CARAT GOLD

flattened rectangular box, the cover and base  
with panels of stepped geometric pattern  
engine-turning within polished fluted  
frames and slightly raised foliate borders  
on a *sablé* ground, the sides with panels of  
coin-pattern engine-turning, raised gold  
pellet thumbpiece

3¼ in. (82 mm.) wide

3½ oz. (108 gr.)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

Christie's, Rome, 3–10 December 1997,  
lot 1419.





91

**A SWISS HARDSTONE, ENAMEL AND GOLD SNUFF-BOX**

MAKER'S MARK B C IN A VERTICAL LOZENGE, GENEVA, CIRCA 1830,  
WITH AN 18 CARAT GOLD MARK

rectangular box with wavy outlines, the hinged cover inset with a hinged gold mount set with a large turquoise plaque engraved with gilt inscriptions in cursive Arabic-style opening to reveal a secret compartment, the body cast with scrolling foliage on a matted ground, all framed by reeding, the base with a cartouche-shaped enamel plaque finely painted with two hounds in a wooded landscape 3¼ in. (95 mm.) wide

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

**PROVENANCE:**

Christie's, London, 10 December 2002, lot 227.

One of the first gemstones to be mined, turquoise has long been prized for its intense colour, which varies from sky-blue to green, depending on the quantities of iron and copper within it. It is both porous and very fragile which can lead to fading and cracking, so may be impregnated with wax or resin to preserve and maintain its appearance. Sky-blue turquoise from Persia is generally regarded as the most desirable, but in Tibet a greener variety is found and this may be where the stone on this box was originally mined. Turquoise has been mined for over three thousand years and was introduced into Europe from Persia via Turkey, hence the name, which is derived from the word 'turkish'.



(base)





~92

**A CONTINENTAL GOLD-MOUNTED  
TORTOISESHELL BONBONNIERE SET  
WITH A PORTRAIT MINIATURE**

THE BONBONNIERE POSSIBLY PARIS, CIRCA 1800,  
THE MINIATURE CIRCA 1825

circular dark tortoiseshell box with polished  
gold borders, the detachable cover set with  
a portrait miniature on ivory of a young  
lady, in white dress with a blue embroidered  
shawl, with upswept hair, the base with  
applied glazed gold foliate initial 'A' laid over  
inter-woven strands of hair  
2 7/8 in. (74 mm.) wide

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

**PROVENANCE:**

With Lukacs-Donath Antichità, Rome.



~93

**A CONTINENTAL GOLD-MOUNTED BLONDE  
TORTOISESHELL BONBONNIERE SET WITH  
A MINIATURE**

POSSIBLY AUSTRIAN, CIRCA 1790

circular blonde tortoiseshell box, the cover  
set with a miniature on ivory of two young  
ladies bathing in a stream, with bright-cut  
polished steel borders and chased gold mount  
3 1/4 in. (82 mm.) diam.

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



94

**A GEORGE III GOLD BONBONNIERE**

LONDON, CIRCA 1780

circular box, the detachable cover, sides and base of polished gold, the cover and base centred by a circular reserve applied with a swirling foliate rosette on a *sablé* ground, the frosted gold borders chased with garlands of stylized acanthus

2¼ in. (70 mm.) diam.

3¾ oz. (146 gr.)

£5,000–7,000

US\$7,600–11,000

€5,700–7,900

**PROVENANCE:**

With Lukacs-Donath Antichità, Rome.

~95

**A LOUIS XVI GOLD-MOUNTED TORTOISESHELL  
BONBONNIERE SET WITH A MICROMOSAIC PLAQUE**

BY LOUIS-JOSEPH LASELLE-DORA (FL. 1785-1790), MARKED, PARIS, 1786/1787, WITH THE SECOND CHARGE AND DECHARGE MARKS OF HENRY CLAVEL 1782-1789, THE MICROMOSAIC ATTRIBUTED TO GIACOMO RAFFAELLI (1753-1836), ROME, CIRCA 1800

circular gold-mounted tortoiseshell box, the detachable cover set with a micromosaic plaque depicting a colourful butterfly perched on a small branch within a landscape, within a red pellet and black rectangle micromosaic border

2½ in. (75 mm.) diam.

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

**PROVENANCE:**

Finarte, Milan, 16 December 1998, lot 63.

Giacomo Raffaelli (1753-1836) worked in both the Vatican workshops as well as his own *atelier* in the Piazza di Spagna, where the numerous mosaic workshops were clustered to take advantage of travellers on the grand tour. Extensively patronised by Pope Pius VI (1775-1799) and credited by Moroni as the '*caposcuola del mosaico in piccolo*' in his *Dizionario di erudizione storia ecclesiastica*, Venice, 1847-1860, Raffaelli's micromosaics are characterised by their sophistication of tonal modulation and *smalti filati*, as well as by the sense of motion and naturalism that are instilled in the compositions.

Butterflies were a popular subject for artists working in micromosaics and several examples have been sold by Christie's in recent years. These have included one from the Dr. Anton C.R. Dreesmann Collection, Christie's, London, 11 April 2002, lot 894, and one from the property of Diana Keggie, Christie's, South Kensington, 30 November 2005, lot 136. For another butterfly micromosaic by Giacomo Raffaelli see D. Petochi, *I mosaici minuti Romani*, Florence, 1981, p. 111, pl. 33.





96

**A CONTINENTAL GOLD SNUFF-BOX**

CIRCA 1820, THE FLANGE STAMPED WITH GOLD MARK K18

rectangular box, the cover and sides with panels of reptile-skin engine-turning, the base of polished gold, the cover centred with a rectangular polished gold plaque engraved 'ALINA', with applied raised foliate border, chased gold thumbpiece

2½ in. (60 mm.) wide

2¼ oz. (72 gr.)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800



96

97

**A SWISS PARCEL-ENAMELLED GOLD BOX**

BY ALEXANDRE MAGNIN (FL.1812-1830), MARKED, GENEVA, CIRCA 1820

flattened rectangular box with tapering convex sides, the cover and base panels with vertical wavy engine-turning, the bulging sides stamped with scrolling foliage parcel-enamelled *en taille d'épargne* in opaque sky-blue, slightly raised wavy gold thumbpiece, the inside later fitted as a powder compact, the interior cover set with a bevelled mirror

3 in. (75 mm.) wide

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

**PROVENANCE:**

Christie's, London, 10 December 2002, lot 232, the maker incorrectly identified as André Magnin.

Alexandre Magnin was born in Geneva in 1786, the son of François Magnin and Jeanne Françoise Girod. He first used this mark from 1812 and when he was re-registered in November 1815 he was mistakenly listed as André. He worked on rue Jean-Jacques Rousseau 45 and when he died in 1830 his business was continued by his widow Fanely, *née* Gentil, and their eldest son Charles who was the last goldsmith in Geneva to specifically make gold boxes.



97

98

**A CONTINENTAL GOLD SNUFF-BOX**

POSSIBLY VIENNA, CIRCA 1880, WITH AN 18 CARAT GOLD MARK

flattened rectangular pocket-shaped box, chased and engraved all over with scrolls, trailing foliage, dragons and a central female figure, with polished gold borders and base, possibly later chased swing clasp

3 in. (75 mm.) wide

3 oz. (92 gr.)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

**PROVENANCE:**

Christie's, Rome, 27–28 May 1998, lot 624.



98

~99

**A SWISS LACQUERED TORTOISESHELL SINGING BIRD-BOX**  
PROBABLY GENEVA, CIRCA 1860

rectangular lacquered tortoiseshell box, painted with a courting couple in a wooded landscape, the cover centred with a hinged gilt-metal oval cover painted with a still-life, a slide in the form of a flying bird on the front side opening the flap and releasing the mechanism of the colourfully plumed bird, with key in the form of a bird

4 in. (102 mm.) wide

(2)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



99



100

~100

**A SWISS TORTOISESHELL SINGING-BIRD BOX**  
PROBABLY GENEVA, CIRCA 1860

rectangular tortoiseshell box, the cover centred with a hinged oval cover of polished gold, a slide on the front side opening the flap and releasing the mechanism of the colourfully plumed bird, the reverse panel with sliding compartment containing the key

3 3/4 in. (95 mm.) wide

(2)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

~101

**A SWISS TORTOISESHELL SINGING BIRD-BOX**  
POSSIBLY GENEVA, CIRCA 1850/1860

rectangular tortoiseshell box, the cover centred with a hinged oval gilt-metal cover chased with foliage and two birds, a slide on the front opening the flap and releasing the colourfully plumed bird, rear hinged panel containing key

3 1/2 in. (100 mm.) wide

(2)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



101





102

**AN EDWARDIAN ROYAL JEWELLED  
ENAMELLED SILVER-GILT PRESENTATION  
CIGARETTE-BOX**

BY JAMES SAMUEL AND LOUIS WILLMONT (FL.  
1894-LATER), MARKED, LONDON, 1902

rectangular engine-turned box, the cover of translucent red enamel on an engine-turned star-burst ground and centred by diamond-set intertwined initials for Edward VII (1841-1910), King of England 1901-1910, with jewelled Royal crown above, chased husk border, slightly raised plain thumbpiece 4½ in. (103 mm.) wide

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

103

**AN ITALIAN ENAMELLED GOLD SNUFF-BOX  
CIRCA 1930/1940, STAMPED WITH A STANDARD  
MARK FOR 18 CARAT GOLD AND WITH 59 M1 IN  
A HORIZONTAL CARTOUCHE**

rectangular box, the sides and base with panels of wavy engine-turning and chased foliage, the cover with translucent yellow enamel on a sun-ray engine-turned ground and centred with a shaped gold foliate cartouche with applied twin cornucopiae, within applied shaped, chased foliate borders 3½ in. (87 mm.) wide

£4,000-6,000

US\$6,100-9,000

€4,500-6,700





104

**A LOUIS XV-STYLE JEWELLED GOLD-MOUNTED HARDSTONE SNUFF-BOX**

BEARING MARKS RESEMBLING A RUBBED PARIS MAKER'S MARK, THE PARIS DATE LETTER B FOR 1742/1743, THE CHARGE AND DECHARGE MARKS OF LOUIS ROBIN 1738-1744 AND THE EXPORT MARK OF HENRY CLAVEL 1780-1789

octagonal box, the cover, sides and base set with panels of circular lapis-lazuli plaques alternating with rectangular plaques with concave corners, surrounded by interlacing fluted gold bands set at intersections with old mine-cut diamonds, the four corners set with lapis-lazuli panels and old mine-cut diamonds, the borders chased with bands of reeding twisted with foliate and wavy garlands interspersed with shellwork at the corners, scrolling wavy gold thumbpiece studded with old mine-cut diamonds  
3 $\frac{1}{16}$  in. (81 mm.) wide

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

**PROVENANCE:**

Christie's, London, 21 November 2000, lot 37.





105

**A LOUIS XV-STYLE ENAMELLED GOLD SNUFF-BOX WITH ENAMEL PLAQUES BEARING MARKS RESEMBLING THE CHARGE AND DECHARGE OF ELOY BRICHARD 1756-1762, A MAKER'S MARK N C Q AND A CROWNED DATE LETTER**

rectangular box with rounded corners, the cover, sides and base panels inlaid with oblong blue enamel panels on an engine-turned ground and centred by horizontal oblong enamel plaques painted with peasant scenes in the manner of Chardin or Lepicié, framed by matted gold bands enamelled in translucent green with garlands of leaves, the gold cage similarly enamelled and engraved with flutes on a matted ground, the four corners of the sides chased with pilasters with opaque blue and white enamelled ends hung with translucent green enamelled swags, gold-lined interior with wavy flange  
3 1/8 in. (80 mm.) wide

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

**PROVENANCE:**

Christie's, London, 10 December 2002, lot 218.

For other boxes by this goldsmith, see Christie's, London, 21 June 1999, lot 23; Christie's, London, 9 December 2003, lot 150; Christie's, London, 6 July 2005, lot 21.





106

**A GERMAN ROYAL GOLD PRESENTATION SNUFF-BOX**

BY JOHANN GEORGE HOSSAUER (FL. 1820-1857), BERLIN, CIRCA 1850, STAMPED WITH A 14 CARAT GOLD MARK

cartouche-shaped box, the cover and lobed baluster sides engraved with floral scrolls, strapwork and *rocaille* on a *guilloché* ground, the cover centred by a scrolling polished gold reserve engraved with foliate letter 'F', a royal crown above, the base engine-turned with a basket-weave pattern, flaring wavy flanged thumbpiece

3½ in. (88 mm.) wide

4 oz. (127 gr.)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

**PROVENANCE:**

Christie's, London, 9 December 2003, lot 200.

**EXHIBITED:**

Berlin, Charlottenburg Castle, 'Gold und Silber für den König', 1998, no. 112, illustrated in colour p. 228 as the only gold box by Hossauer hitherto recorded.

The 1998 exhibition catalogue suggests that the royal cypher refers to Friedrich Wilhelm Nikolaus Carl, Prince of Prussia (1831-1888), later Emperor Frederick III of Prussia from March to June 1888. He was the only son of Emperor William I of Prussia (1797-1888) and married Queen Victoria's eldest daughter, Victoria, Princess Royal, and was succeeded by his son Emperor William II.

Johann George Hossauer was the leading Prussian silversmith who received commissions from many renowned patrons and designers. The great neoclassical architect Karl Friedrich Schinkel called him 'the most skillful and the only one in Berlin who has command of the latest technical means', M. Snodin, *Karl Friedrich Schinkel: A Universal Man*, Yale, New Haven, 1991, p. 189.

107

**A RUSSIAN GOLD SNUFF-BOX**

MAKER'S MARK C E, CIRCA 1830/1840, STRUCK WITH THE TOWN MARK FOR MOSCOW AND THE RUSSIAN STANDARD MARK FOR 14 CARAT GOLD

cartouche-shaped box with *bombé* sides, the cover chased with a seated knight and his lady within a vaulted room with a dog lying by their side, within scrolling foliate cartouche, the sides and base chased with similar scrolling on a *moiré* pattern engine-turned ground, the base engraved with cyrillic initials II.I.N within an octagonal cartouche, polished gold borders and slightly raised foliate thumbpiece

3¼ in. (84 mm.) wide

3½ oz. (112 gr.)

£5,000-7,000

US\$7,600-11,000

€5,700-7,900

**PROVENANCE:**

Christie's, Rome, 10 December 1999, lot 545.

The maker's mark on this box is the same as those on a Russian box in the Louvre, illustrated in S. Grandjean, *Les tabatières du musée du Louvre*, Paris, 1981, p. 441, no. 531.







**108  
A GERMAN ROYAL JEWELLED ENAMELLED GOLD  
PRESENTATION SNUFF-BOX**

MANNER OF CARL MARTIN WEISHAUPT AND SONS (FL. FROM 1837), HANAU, CIRCA 1850/1860, WITH THE HANAU TOWN MARK AND A MARK FOR 14 CARAT GOLD, FLANGE ENGRAVED NO. 1649

rectangular boldly chased box with wavy outlines, the cover centred by a circular slightly raised plaque enamelled in translucent blue on a concentric engine-turned ground and applied with old-cut silver-mounted diamond scrolling gothic H, a Royal crown above, with three old-cut silver-mounted diamonds on either side surrounded by cast gold ivy leaves interwoven with branches on a matted ground, the wavy sides and base engraved with strapwork, scrolls and flowers, the incorporated thumbpiece cast with ivy leaves  
3 1/8 in. (87 mm.) wide

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

**PROVENANCE:**

Habsburg Feldman, Geneva, 15 November 1989, lot 192.  
Christie's, London, 10 December 2002, lot 254.

The initial may be that of Henri of Bourbon, comte de Chambord (1820-1883), pretender to the French throne after 1836. He was the son of Charles Ferdinand d'Artois, duc de Berry (1778-1820), nephew of King Louis XVIII of France (1755-1824), and his wife Princess Marie-Caroline of Naples (1798-1870).

For other boxes by this goldsmith see lots 112, 114 and 115.

**109  
A FRENCH PASTE-SET ENAMELLED GOLD  
PRESENTATION SNUFF-BOX**

BY LOUIS FRANÇOIS TRONQUOY (FL. 1827-1871), MARKED, PARIS, CIRCA 1850, THE FLANGE ENGRAVED 'MARRET ET BEAUGRAND', STAMPED WITH INVENTORY NO. 152 AND WITH THE POST-1838 THIRD STANDARD MARK FOR 18 CARAT GOLD

rectangular box with rounded corners, the cover, sides and base of translucent mauve enamelled *en taille d'épargne* with scrolling, chased and polished gold arabesque design and foliage, the cover centred with paste-set initial 'N' for Napoleon (1808-1873) as French President 1848-1852, later Emperor of France as Napoleon III 1852-1870  
3 1/2 in. (89 mm.) wide

£5,000-7,000

US\$7,600-11,000

€5,700-7,900







**110**  
**A ITALIAN ROYAL JEWELLED ENAMELLED GOLD**  
**PRESENTATION SNUFF-BOX**  
 BY MUSY (FL. 1707-PRESENT), MARKED, TURIN, CIRCA 1900

rectangular box, the cover set with an oval blue enamel plaque with diamond-set intertwined cypher of Vittorio Emanuele III of Savoy (1869-1947), King of Italy 1900-1946, a diamond Royal crown above, surrounded by six silver-mounted old-cut diamonds on each side, the base centred by a gold shield of the House of Savoy, cast foliate scrolls and foliage to the borders and sides, in fitted brown leather case with red plush, the cover centred with gilt-metal monogram V E with crown above  
 3½ in. (80 mm.) wide (2)

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

**PROVENANCE:**

Given to the head of the Prussian Cabinet Laudanus in 1900 by King Vittorio Emanuele (1869-1947).  
 Christie's, Rome, 6 June 2002, lot 493.



**111**  
**AN ITALIAN JEWELLED ENAMELLED GOLD PRESENTATION**  
**SNUFF-BOX**  
 MARKED, TURIN, AFTER 1829, LATER STRUCK WITH TWO FRENCH IMPORT MARKS FOR GOLD

rectangular box with rounded corners, the cover, sides and base with cartouches of engine-turning within chased scrolling foliate borders, the cover centred with an applied translucent dark blue enamel shaped cartouche set with a bright-cut diamond monogram for Umberto of Savoy (1844-1900), King of Italy 1878-1900, with Royal coronet above, the interior cover with an illegible inscription in Italian  
 3¾ in. (78 mm.) wide

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**PROVENANCE:**

Christie's, Rome, 7 December 2005, lot 362.



112

**A GERMAN PASTE-SET ENAMELLED GOLD  
PRESENTATION SNUFF-BOX**

BY CARL MARTIN WEISHAUP AND SONS (FL. FROM 1837),  
MARKED. HANAU, STRUCK WITH A MARK FOR 14 CARAT  
GOLD AND INVENTORY NOS. 2676 AND 1347 ON THE  
FLANGE, TOGETHER WITH TWO OTHER MARKS

large cartouche-shaped box, the cover, wavy baluster  
sides and base engraved, cast and stamped with foliate  
scrolls and flowers partly enamelled in opaque blue, the  
cover centred with a blue opaque enamel tondo applied  
with vari-colour enamelled arms of the Hanse-towns  
of Bremen, Lübeck and Hamburg surmounted by gold  
and enamelled heraldic trophies, within paste surround,  
flanked on either side by three silver-mounted paste  
stones, foliate thumbpiece

3 3/4 in. (96 mm.) wide

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

**PROVENANCE:**

Christie's, London, 21 November 2000, lot 270.

The Hanseatic League, *die Hanse* in German, seems to have  
begun as an alliance between the northern German towns of  
Hamburg and Lübeck in 1241. It was an economic alliance of  
trading cities and their merchant guilds that dominated trade  
along the coast of Northern Europe. Created to protect the  
commercial interests and privileges granted by foreign rulers  
in cities and countries that the merchants visited, the League  
exerted great influence on the politics, culture and economics  
of European countries. It held occasional meetings, or  
Hanseatic diets, in Lübeck and other cities to conduct its  
business. It had probably reached the height of its powers  
in the mid-15th century with a presence in locations from  
Danzig to Cologne and London, but had largely lost  
its strength by the time of the Protestant Reformation  
in the 1550s and the increasing power of Europe's  
nation-states in the 1600s. The last meeting was held in  
1669 with representatives from only six towns present.

For other boxes by this goldsmith see lots 108, 114 and 115.



113

**A GERMAN VARI-COLOUR GOLD SNUFF-BOX**  
PROBABLY HANAU, CIRCA 1840/1850

flattened cartouche-shaped box, the cover cast with  
raised foliate scrolls, flowers and leaves on a *sablé*  
ground, the corners of the sides similarly adorned, the  
sides and base engraved with foliate scrolls, palmettes  
and latticework on a frosted ground, the base centred  
by an engine-turned reserve

3 3/4 in. (97 mm.) wide

4 3/4 oz. (148 gr.)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**PROVENANCE:**

Christie's, London, 10 December 2002, lot 234.





114

**A GERMAN ROYAL JEWELLED ENAMELLED GOLD PRESENTATION SNUFF-BOX**

BY CARL MARTIN WEISHAUP AND SONS (FL. FROM 1837), MARKED, HANAU, CIRCA 1860, STRUCK WITH INVENTORY NOS. 1960 AND 3599

cartouche-shaped box, the cover and lobed baluster sides engraved, cast and embossed with floral scrolls partly enamelled in opaque blue, the cover applied with an oval blue *guilloché* enamel plaque set with old and rose-cut diamond studded mirrored initials 'FW', a Royal coronet above, for Frederick William IV (1795-1861), King of Prussia 1840-1861 or Frederick William V (1797-1888), King of Prussia 1861-1888, within a dye-stamped floral gold rim, flanked by eight silver-mounted old-cut diamonds, the base centred with a reserve engraved with a posy of flowers surrounded by feathered, foliate and c-shaped scrolls  
3¼ in. (95 mm.) wide

£8,000-12,000

US\$12,000-18,000

€9,000-13,000

**PROVENANCE:**

Christie's, Geneva, 28 April 1976, lot 138.

Christie's, London, 21 November 2000, lot 269.

The Royal cypher may refer to either King Frederick William IV of Prussia (1795-1861) or to his younger brother King Frederick William V of Prussia (1797-1888) who acted as Regent after a stroke incapacitated his elder brother in 1858, and who succeeded him in 1861. King Frederick William V of Prussia was proclaimed German Emperor as William I in Versailles in 1871.

For other boxes by this goldsmith see lots 108, 112 and 115.

115

**A GERMAN JEWELLED ENAMELLED GOLD SNUFF-BOX**

BY CARL MARTIN WEISHAUP AND SONS (FL. FROM 1837), MARKED, HANAU, 1850/1860, WITH A 14 CARAT GOLD HALLMARK AND INVENTORY NO. 2515

cartouche-shaped box, the cover, lobed baluster sides and base engraved, cast and embossed with foliate scrolls on a matted ground, the cover applied with an oval translucent blue radiating *guilloché* enamel plaque set with a flowerspray of diamonds within bright-cut frame, three silver and blue enamel mounted diamonds on either side, with original fitted red velvet case  
¾ in. (84 mm.) wide (2)

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

**PROVENANCE:**

Christie's, London, 3 June 2003, lot 188.

For other boxes by this goldsmith see lots 108, 112 and 114.







116

**A GERMAN PASTE-SET GOLD PRESENTATION SNUFF-BOX**

BY CHARLES COLINS & SONS (FL. C. 1825- AFTER 1870), MARKED, HANAU, CIRCA 1842

rectangular box with rounded corners, the cover centred by an oval frosted gold plaque with paste-set gothic initial 'F' for Ferdinand I (1793-1875), Emperor of Austria 1835-1848, within paste surround with four silver-mounted paste stones at each corner on a frosted gold ground cast with foliate scrolls, architectural elements, shells and flowers, the tapering sides of the cover similarly cast, with incorporated lion's mask thumbpiece, the baluster sides and base with panels of ozier-pattern engine-turning, the corners cast with foliate motifs on a matted ground, the interior cover engraved with presentation inscription 'Presented to / W<sup>m</sup>. TIERNEY CLARK. CE. FRS. &c. / By His / Imperial Royal Highness, Charles, / Hereditary Archduke of Austria, &c. &c. / In the name of / HIS IMPERIAL ROYAL MAJESTY, FERDINAND / THE FIRST. / Emperor of Austria. / and / King of Hungary, &c. / On the occasion of / LAYING THE FOUNDATION STONE / of the / BUDA, and PESTE, SUSPENSION BRIDGE. / the 24. Day of August 1842.'

3½ in. (90 mm.) wide

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

**PROVENANCE:**

Presented by Charles, Archduke of Austria on behalf of Emperor Ferdinand of Austria, to William Tierney Clarke.

With Jack Rayman, London.

A Canadian Estate; Christie's, London, 10 December 2002, lot 253.

**EXHIBITED:**

Hungarian National Museum, Budapest, February-March 2011.





Miklós Barabás, The Laying of the Foundation Stone of the Chain Bridge, 1842 © Hungarian National Museum

The Széchenyi Chain Bridge is a suspension bridge that spans the River Danube between Buda and Pest, the western and eastern sides of Budapest. It was the first permanent bridge across the Danube, and was opened in 1849. The bridge is named after István Széchenyi, who was a major supporter of its construction, but it is more commonly known as the Chain Bridge.



(detail)

The bridge was designed by the English engineer William Tierney Clark (1783-1852) with the construction being supervised by the Scottish engineer Adam Clark (no relation). It was designed in sections and shipped from the United Kingdom to Hungary for final construction and is some 375 metres in length. Tierney Clark designed the Hammersmith Bridge in London, the first suspension bridge across the River Thames which opened in 1827. He also designed the Marlow Bridge, a suspension bridge across the Thames in Marlow, Buckinghamshire which was constructed between 1829 and 1832 and is a smaller scale version of the Chain Bridge. At the time of its construction, the Chain Bridge was regarded as one of the wonders of the modern world and as a considerable feat of engineering. It holds an enormous significance in the history of Hungary and became a symbol of advancement and development in the country's economic, social and cultural life.



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**A GERMAN PASTE-SET GOLD PRESENTATION SNUFF-BOX SET WITH A PORTRAIT MINIATURE**

PROBABLY HANAU, CIRCA 1840, THE FLANGE STAMPED 282

rectangular boldly chased box with wavy sides, the cover inset with a portrait miniature of a nobleman called William of Prussia (1797-1888), King of Prussia 1861-1888 and Emperor of Germany 1871-1888, within a paste surround with four silver-mounted paste stones set at each corner, surrounded by cast gold trailing foliage and flowerheads on a matted ground, the wavy sides and base engraved with strapwork, scrolls and flowers, with incorporated scrolling thumbpiece

3¼ in. (82 mm.) wide

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**PROVENANCE:**

Christie's, Rome, 1 December 2004, lot 298.

Under the leadership of William and his Chancellor Otto von Bismarck (1815-1898) Prussia achieved the unification of Germany and the establishment of the German Empire. In his memoirs, Bismarck describes William as an old-fashioned, courteous, infallibly polite gentleman and a genuine Prussian officer, whose good common sense was occasionally undermined by 'female influences'.

~118

**A GERMAN PASTE-SET GOLD PRESENTATION SNUFF-BOX SET WITH A PORTRAIT MINIATURE**

BY WILLHELM CONRAD JOSEF LAMEYER (FL. 1837-1866), HANOVER, CIRCA 1857, THE FLANGE STRUCK WITH INVENTORY NO. 2582

cartouche-shaped box with wavy sides, the cover applied with an oval portrait miniature on ivory of King George V of Hanover (1819-1878), in silver-trimmed white uniform with epaulettes and various orders, within a paste-set frame flanked by three silver-mounted paste stones on each side, the cover and sides chased with scrolls, shells and flowers, the base similarly engraved with mirrored scrolls and foliage centred by a posy of flowers, the inside of the cover stamped with presentation inscription on a frosted gold ground, 'Koenig Georg V / seinem Gesandten / Graf Adolph von Kielmansegge / zu London / als Zeichen der besonderen Anerkennung / für seine treu geleisteten Dienste in / Wiedererlangung der / Kronjuwelen / am 6. Januar 1858' meaning that King George V of Hanover presented this box to his emissary Count Adolph of Kielmansegge as an acknowledgment of his faithful service in the affair of the retrieval of the Hanoverian crown jewels, in original fitted brown leather case

3¼ in. (95 mm.) wide

(2)

£8,000-12,000

US\$12,000-18,000

€9,000-13,000

**PROVENANCE:**

Count Adolph von Kielmansegge.

Christie's, London, 6 December 2005, lot 40.

Until 1837 the British Kings ruled both Britain and Hanover and King George I (1660-1727) and King George II (1683-1760) divided their time between both countries and kept their inheritances separate. On King George II's death in 1760 he left half of his personal jewels to his heir, King George III (1738-1820) and the remaining half to William Augustus, Duke of Cumberland (1721-1765). In 1761 the Duke sold his share for £50,000 to King George III who gave them as a wedding gift to his bride, Princess Charlotte of Mecklenburg-Strelitz (1744-1818). Queen Charlotte kept these jewels separately and on her death in 1818 left them to 'the House of Hanover'. In 1838, the Kingdom of Hanover passed new laws conforming to the Germanic code that excluded women from the succession as long as any male member of the family survived. So when King George III's son King William IV (1765-1837) died in 1837, his successor Queen





Victoria (1819-1901) could not succeed to the Throne of Hanover and the two kingdoms were separated. Ernest Augustus, Duke of Cumberland (1771-1851) became King of Hanover and demanded a portion of the jewels left by King William but Queen Victoria refused and claimed that any Hanoverian jewels she had inherited had been bought by English money. The claim continued after King Ernest died in 1851 and his son, King George V (1819-1878) continued with the Hanoverian claim. Prince Albert (1819-1861) suggested that England should buy the jewels from Hanover and after an initial refusal, Parliament decided in December 1857 that Queen Charlotte's diamond wedding crown, diamond stomacher and diamond necklace and cross be delivered to the Hanoverian Ambassador, Count Kielmansegge on 28 January 1858.

W. Scheffler (*Goldschmiede Niedersachsens*, vol. II, Berlin, 1965, p. 776) records that Lameyer was born in Twistringen, Ehrenburg in 1808, apprenticed 1823-1828 in Bremen to Georg W. Aldefeld and subsequently worked in Hanover, Stuttgart, Paris and Geneva. From 1834 he worked with G. Knauer in Hanover and became Master in 1837. He was Court goldsmith and jeweller in Hanover from 1847 and died in 1866.

THE PROPERTY OF A DISTINGUISHED GENTLEMAN

119

**A GERMAN PASTE-SET ENAMELLED GOLD SNUFF-BOX SET WITH A PORTRAIT MINIATURE**

BY CHARLES COLINS AND SONS (FL. C. 1825-AFTER 1870), MARKED, HANAU, CIRCA 1860

cartouche-shaped box with wavy sides, the cover inset with a portrait miniature of a Habsburg nobleman, within a paste surround with three silver-mounted paste stones on each side, surrounded by cast gold trailing foliage and flowerheads partly enamelled in opaque blue on a frosted ground, the wavy sides and base engraved with strapwork, scrolls and flowers, the four corners and lower rim of base with further cast gold foliage, incorporated scrolling thumbpiece 4¼ in. (110 mm.) wide

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

120-200 No Lots







PART I  
SILVER  
LOTS 201-403







\*201

**A GERMAN SILVER-GILT EWER**

MARK OF ALEXANDER SCHÖNAUER, HAMBURG, DATED 1912

Tapering, the foot cast and chased with sea creatures on a matted ground and below a band of shells, the body with a band of applied scrolls centring jadeite cabochons and further foliage chased band, applied with the coat-of-arms of the city of Hamburg, the handle formed as a dolphin, the hinged domed cover with shell thumbpiece, with jadeite cabochon finial, engraved with an inscription, *marked on foot* 15½ in. (39.5 cm.) high

gross weight 50 oz. 14 dwt. (1,577 gr.)

The inscription reads 'Ehrenpreis Der Freien u. Hansestadt Hamburg Für Die Regatta Auf Der Unterelbe 1912' which translates as 'Honorary Award of the Free Hanseatic City of Hamburg for the Regatta on the River Elbe 1912'

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

The work of Alexander Schönauer (1871–1955), discussed by H. Schliemann in *Die Goldschmide Hamburgs*, Hamburg, 1985, p. 218–219, shows a playful reinterpretation of earlier forms which have been decorated in a style fashionable at the time of manufacture. Two flagons similar to the present example are illustrated H. Schliemann, *op. cit.*, p. 115 and other examples of his work include a silver-gilt mounted engraved glass cup and cover with the arms of the city of Hamburg from the collection of King George I of the Hellenes (Christie's, London, 24–25 January, 2007, lot 735).

202

**A CONTINENTAL SILVER-GILT SINGING BIRD-BOX AND A GERMAN SILVER SINGING BIRD-BOX**

THE FIRST WITH MAKER'S MARK EB, THE SECOND WITH CROWN AND CRESCENT STANDARD MARK, EACH LATE 19TH CENTURY

Each oblong, the sides on the first chased with foliage scrolls populated by birds, the second chased with putto within foliage scrolls, each with a hinged cover which opens to reveal the automaton signing bird, *each marked underneath*, each with winding key

4 in. (10.2 cm.) and smaller

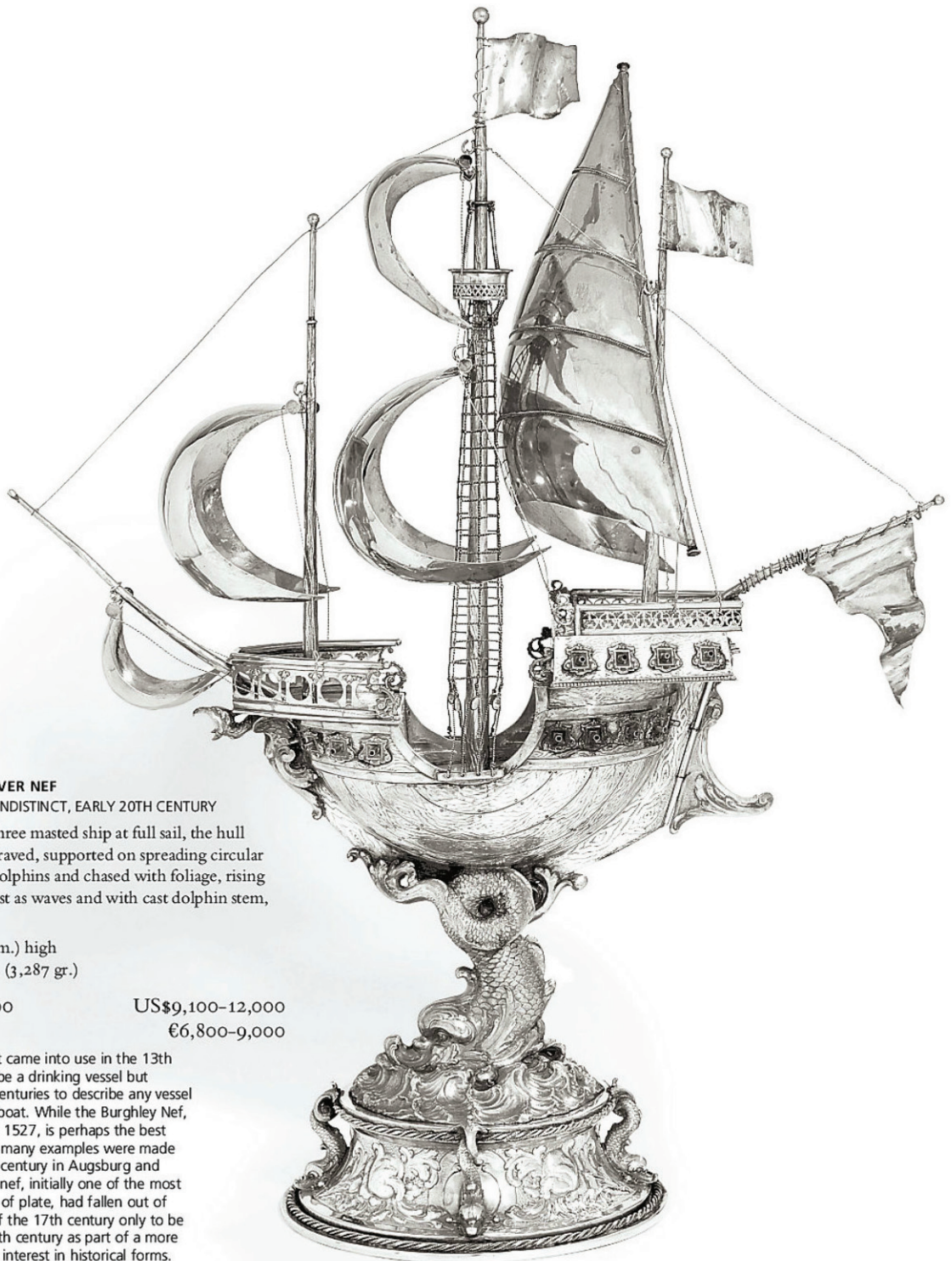
(2)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700





203

**A GERMAN SILVER NEF**

MAKER'S MARK INDISTINCT, EARLY 20TH CENTURY

Modelled as a three masted ship at full sail, the hull realistically engraved, supported on spreading circular base with cast dolphins and chased with foliage, rising to a platform cast as waves and with cast dolphin stem, *marked on base*

27¼ in. (69.2 cm.) high

105 oz. 10 dwt. (3,287 gr.)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

The term nef first came into use in the 13th century to describe a drinking vessel but developed over centuries to describe any vessel in the form of a boat. While the Burghley Nef, marked for Paris, 1527, is perhaps the best known example, many examples were made in the early 17th century in Augsburg and Nuremberg. The nef, initially one of the most important pieces of plate, had fallen out of use by the end of the 17th century only to be revived in the 19th century as part of a more general renewed interest in historical forms.





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**A CONTINENTAL SILVER-GILT, ENAMEL AND IVORY  
TIMEPIECE WITH SINGING-BIRD AUTOMATON**  
APPARENTLY UNMARKED, FIRST HALF 20TH CENTURY

The oblong base with central circular timepiece flanked by applied classical figures representing the arts, on a purple enamel ground, the back with vari-coloured musical trophies among foliage, the sides with foliage scrolls, applied with two 'gem-set' ivory figures admiring a bird in a gilded cage, all below three cast trees with intertwined branches, supporting two doves protecting their nest, a lever on one side operates the automaton, with a winding key and contained in a fitted case  
8 in. (20 cm.) high  
gross weight 32 oz. 15 dwt. (1,020 gr.)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

205

**A CONTINENTAL SILVER AND ENAMEL  
SINGING BIRD AUTOMATON**

MARKED WITH AN AUSTRO-HUNGARIAN IMPORT  
MARK, LATE 19TH/EARLY 20TH CENTURY

The oblong base with applied scrolling feet, the feet and sides each cast and chased with foliage scrolls heightened with enamel, set with two enamelled figures of children admiring an automaton bird in a gilded cage, the base further set with a cast dog and a tree with enamelled leaves, a lever on one side operates the automaton, *marked on one side with import mark*, with winding key  
6 7/8 in. (17.5 cm.) wide  
gross weight 43 oz. (1,340 gr.)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



205

206

**AN ITALIAN VASE**

MARK OF GIRONELLI FRANCO, MILAN,  
20TH CENTURY, RETAILED BY A. GIACCHE

The ovoid body with overall hammered finish, on spreading foot and with tapering neck, with two scroll handles, each attached to the body with cast foliage and further applied with carved sodalite and malachite fruits, *marked underneath, further stamped 'A. Giacchè Milano'*  
19 in. (48.3 cm.) high

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



207

**TWO ITALIAN TRAYS**

MARK OF IL LEONE, FLORENCE, SECOND HALF 20TH CENTURY

Each oblong, the borders chased with sea creatures, *each marked near border*

2½ in. (6.5 cm.) wide and smaller

(2)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700







THE PROPERTY OF A LADY  
(LOTS 208-226)

**208**  
**A DANISH DIVIDED DISH, DESIGNED BY**  
**GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN,  
1945-1977

Circular, with foliage cast rim, with fixed  
dividers applied with individual bunches of  
grapes and fruiting finial, model no. 228C,  
*marked underneath*  
10½ in. (27 cm.) diam.

£1,500-2,500      US\$2,300-3,800  
€1,700-2,800

**209**  
**A SET OF TWELVE DANISH NAPKIN-RINGS**  
**AND A SET OF EIGHTEEN DANISH PLACE-CARD**  
**HOLDERS, DESIGNED BY JOHAN RØHDE**  
MARK OF GEORG JENSEN, COPENHAGEN,  
1945-1977

Acorn pattern, the napkin-rings with fluted sides,  
the place-card holders each on a rectangular base,  
the place-card holders model no. 62, *each napkin-*  
*ring marked inside, each place-card holder marked*  
*underneath*  
the napkin-rings 2.1/16 in. (5.2 cm.) wide (30)

£2,000-3,000      US\$3,100-4,500  
€2,300-3,400



**210**  
**A DANISH WINE-COASTER,**  
**DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 2001

Circular with turned wood base, the lobed sides  
applied with fruiting grapevine band, model no.  
229, *marked on rim*  
5¾ in. (14.5 cm.) diam.

£1,000-1,500      US\$1,600-2,300  
€1,200-1,700



211

**A DANISH TAZZA, DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, DATED 1934

Circular on spreading foot, on twisted, lobed stem applied with fruiting grapevine band, engraved under foot with an inscription, model no. 264B, *marked under foot*  
12 in. (30.5 cm.) high

The inscription reads 'George Douglas Clews - 1934'

£5,000-7,000

US\$7,600-11,000

€5,700-7,900





THE PROPERTY OF A LADY  
(LOTS 208-226)

**212**

**A DANISH TAZZA,  
DESIGNED BY JOHAN ROHDE  
MARK OF GEORG JENSEN, COPENHAGEN, 1919**

Circular on spreading stepped foot, with  
openwork foliage and berry stem,  
model no. 196, *marked under foot*  
11 in. (28 cm.) diam.

£2,500-3,500

US\$3,800-5,300

€2,900-3,900

**213**

**A DANISH SAUCEBOAT,  
DESIGNED BY GEORG JENSEN  
MARK OF GEORG JENSEN, COPENHAGEN, 2006**

Oval on spreading stepped foot, the lobed  
stem applied with fruiting grapevines, the  
spiral handle terminating in a single bunch  
of grapes, model no. 296, *marked underneath*  
9 in. (22.8 cm.) wide

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



**214**

**THREE DANISH JUGS,  
DESIGNED BY GEORG JENSEN  
MARK OF GEORG JENSEN, COPENHAGEN,  
ONE 1985 AND TWO 2006, THE TWO  
FURTHER MARKED WITH ENGLISH IMPORT  
MARKS FOR LONDON**

Each baluster on spreading foot with  
applied cast fruiting grapevines, with part  
ebonised-wood handle, model no. 407,  
*each marked underneath*  
4 1/4 in. (12 cm.) high (3)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400





**215**

**A PAIR OF DANISH WATER-JUGS,  
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, ONE 1945-1977,  
THE OTHER CIRCA 1945

Each cylindrical on spreading foot applied with a band  
of fruiting grapevines, with part ebonised-wood handle,  
model no. 407B, *each marked underneath*

8 $\frac{3}{4}$  in. (22.5 cm.) high

(2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**216**

**A DANISH WATER-JUG,  
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932

Cylindrical on spreading foot applied with a band of  
fruiting grapevines, with part ebonised-wood handle,  
model no. 407B, *marked underneath*

8 $\frac{3}{4}$  in. (22.5 cm.) high

£2,500-3,500

US\$3,800-5,300

€2,900-3,900







THE PROPERTY OF A LADY  
(LOTS 208-226)

**217**  
**A PAIR OF DANISH ENTREE-DISHES AND COVERS,**  
**DESIGNED BY GEORG JENSEN**  
MARK OF GEORG JENSEN, COPENHAGEN, ONE 1933-1944, THE OTHER  
1945-1977

Each oval on spreading foot, with everted rim and two hinged  
fruiting grapevine handles, the domed covers with a fruiting  
grapevine and leaf finial, model no. 408B, *each marked underneath*  
10½ in. (26.7 cm.) wide

(2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**218**  
**A DANISH ENTREE-DISH AND COVER,**  
**DESIGNED BY GEORG JENSEN**  
MARK OF GEORG JENSEN, COPENHAGEN, 2002

Plain circular on spreading foot with two hinged handles formed as  
fruiting grapevines, the domed cover with leaf, fruiting grapevine  
and pomegranate finial, model no. 408B, *marked underneath*  
9½ in. (24 cm.) diam.

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



219

**A DANISH GRAPE-STAND,  
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1996

Oval on spreading collet foot, the overhead handle terminating in leaves and fruiting grapevines, centring a scrolled leaf applied with a fruiting grapevine, model no. 543, *marked underneath*

10 in. (25.4 cm.) high

£1,500–2,500

US\$2,300–3,800

€1,700–2,800



220

**A SET OF EIGHT DANISH SIDE-PLATES,  
DESIGNED BY JOHAN ROHDE**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Each circular, the border applied with acorn and scroll motifs, model no. 642D, *each marked underneath*  
6 in. (15 cm.) diam. (8)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400





THE PROPERTY OF A LADY  
(LOTS 208-226)

**221**

**A GROUP OF DANISH TABLE-WARES**

MARK OF GEORG JENSEN, COPENHAGEN, MID 20TH CENTURY

Comprising:

Two mustard-pots; four pepperettes; a pepper-grinder; two small candlesticks, each model no. 741; a three piece condiment set with blue enamel; a small sauce-pan, model no. 662; a bowl, model no. 642; a bell, model no. 204; a plate, model no. 642A; and a quantity of Acorn pattern table-ware, twelve fruit-forks; twelve fruit-knives; a bread knife; a carving knife; a serving spoon; two serving forks; a pair of salad servers; a pair of scissors; a pair of tongs; a sauce-ladle and five condiment spoons the plate 11 in. (28 cm.) diam. (a lot)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

**~222**

**A DANISH COFFEE-SERVICE,  
DESIGNED BY JOHAN RØHDE**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932

Each piece with part-fluted lower body and carved ivory handle, model no. 45, each marked under base

Together with a Danish silver coffee pot and sugar-bowl, model no. 456

8 in. (23 cm.) high

(5)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



**223**

**A GROUP OF DANISH SILVER**

MARK OF GEORG JENSEN, COPENHAGEN

Comprising:

A dish, model no. 394, 2001; another dish, model no. 741, 1933-1944 and ten small dishes, model no. 355A, 1945-1977

7 1/4 in. (18.2 cm.) wide and smaller

(12)

£1,000-2,000

US\$1,600-3,000

€1,200-2,200



**224**

**A DANISH FIVE-PIECE TEA AND COFFEE-SERVICE WITH A TRAY EN SUITE,  
DESIGNED BY JOHAN ROHDE**

MARK OF GEORG JENSEN, COPENHAGEN, DATED 1930

Each piece with part-fluted lower body, comprising: a kettle, stand and lamp; a coffee-pot; a teapot, cover lacking and a cream jug, each with part wood handle; and a sugar bowl and cover, each engraved underneath with an inscription, model no. 45, together with two matching cream-jugs

the tray 24 in. (61 cm.) wide

The inscription reads 'To Eleanor Milburn from Arthur Wilson Milburn June 17th 1930'

(9)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000





THE PROPERTY OF A LADY  
(LOTS 208-226)

**-225**

**AN EXTENSIVE DANISH TABLE-SERVICE, DESIGNED BY JOHAN ROHDE  
MARK OF GEORG JENSEN, COPENHAGEN**

Acorn pattern, comprising:

Twelve table-forks  
Seventeen dessert-forks  
Twelve fish-forks  
Twelve lobster-picks  
Twelve coffee-spoons  
Twelve grapefruit-spoons  
Twelve further small forks  
Three serving-forks  
A pair of serving tongs  
A marrow-scoop  
A sugar-spoon  
A caddy-spoon  
An extinguisher  
A punch ladle with ivory handle

*and the following with stainless steel attachments:*

Twelve table-knives  
Twelve fruit-forks  
A two-piece carving-set  
A serving spoon

Ten table-spoons  
Eleven teaspoons  
Twelve fish-knives  
Eleven cake-forks  
Twelve ice-cream spoons  
Eleven small forks  
Ten butter-knives  
A fish-slice  
A serving-spoon  
A meat-fork  
Two serving slices  
A sauce-ladle  
A serving slice with filled handle

Twelve cheese-knives  
Ten fruit-knives  
A bottle-opener  
A pair of nut crackers

(233)

£8,000-12,000

US\$12,000-18,000

€9,000-13,000



226

226

**A DANISH TWO-LIGHT CANDELABRUM,  
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932

The domed fluted circular base with globular stem and two twisted and fruiting grapevine applied branches, with central ring handle, model no. 383B, *marked underneath* 10¼ in. (26 cm.) high

£5,000-7,000

US\$7,600-11,000  
€5,700-7,900

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

227

**A DANISH TWO-LIGHT CANDELABRUM,  
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1986

The domed fluted circular base with globular stem and two twisted and grapevine applied branches, with central ring handle, model no. 383B, *marked underneath* 10½ in. (27.5 cm.) high

£2,500-3,500

US\$3,800-5,300  
€2,900-3,900



227





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**Ω228**

**A DANISH SALVER, DESIGNED BY GEORG JENSEN**  
MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Oblong, the shaped rim chased at each corner with a blossom motif, model no. 2A, *marked underneath*  
11 in. (28 cm.) side

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

**Ω229**

**A DANISH CREAM-JUG, DESIGNED BY JOHAN ROHDE  
AND A DANISH SAUCEBOAT AND LADLE,  
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, THE SAUCEBOAT  
1933-1944, THE CREAM-JUG AND LADLE EACH 1945-1977

The sauceboat on oval foot with incised lines and applied balls, with foliage wrapped knopped stem and blossom handle, model no. 177A, the cream-jug with part-fluted lower body, model no. 45C, the spoon with part fluted tapering handle

The sauceboat 8 in. (20 cm.) wide (3)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



**Ω230**

**A DANISH SALVER, DESIGNED BY GEORG JENSEN**  
MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Circular with beaded border, model no. 209,  
*marked underneath*  
13 in. (32.2 cm.) diam.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



#### VARIOUS PROPERTIES

**231**

**A DANISH TABLE-SERVICE, DESIGNED BY OSCAR GUNDLACH PEDERSEN**  
MARK OF GEORG JENSEN, COPENHAGEN, MOSTLY 1933-1944

Parallel pattern, comprising:

Twelve table-spoons, five 1945-1977

Twelve table-forks

Twelve dessert-forks, with differing tines, 1945-1977

Twelve table-knives, eight 1945-1977

Eleven cheese-knives, 1945-1977

Eight seafood-forks, two 1945-1977

Twelve dessert-spoons, one 1931, five 1945-1977

Three coffee-spoons, one 1932

Six teaspoons

A serving-spoon

A sauce-ladle, 1945-1977

A fish-slice

A butter-knife, 1945-1977

and a similar pair of sugar-tongs

(93)

£5,000-7,000

US\$7,600-11,000

€5,700-7,900





**232**  
**A DANISH TWO-LIGHT CANDELABRUM,**  
**DESIGNED BY HENNING KOPPEL**  
 MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Plain with two arms terminating in a plain socket, model no. 1097,  
*marked underneath*  
 11¼ in. (28.7 cm.) long

£1,500-2,500

US\$2,300-3,800  
 €1,700-2,800

**233**  
**A DANISH ICE-BUCKET,**  
**DESIGNED BY SIGVARD BERNADOTTE**  
 MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Cylindrical and applied with dots, with two drop-ring handles,  
 model no. 945B, *marked underneath*  
 5½ in. (15 cm.) diam.

£1,000-2,000

US\$1,600-3,000  
 €1,200-2,200





-234

**A FRENCH SILVER CHOCOLATE-POT AND A FRENCH PARCEL-GILT SILVER-MOUNTED IVORY CANNISTER**  
 MARK OF CARDEILHAC, PARIS, CIRCA 1900, THE CHOCOLATE-POT AFTER A DESIGN OF LUCIEN BONVALLET

The chocolate-pot tapering cylindrical, chased with thistles, with part green-stained ivory handle, the cover with part ivory finial, the jar with cylindrical ivory body applied with a pierced band, with a brass finial, fitted with an interior cover, the chocolate-pot marked underneath, on cover and finial, the jar marked on both covers and band, the chocolate-pot further stamped 'Cardeilhac Paris'

8½ in. (21.6 cm.)

the chocolate pot gross weight 19 oz. 18 dwt. (619 gr.)

(2)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

This model of chocolate-pot was first exhibited at the 1900 Paris exhibition and described as 'one of the most successful objects to be seen there' (A. Krekel-Aalberse, *Art Nouveau and Art Deco Silver*, New York, 1989, p. 64). Examples are in the Musée des Arts Décoratifs, Paris, Rijksmuseum, Amsterdam and illustrated in A. Krekel-Aalberse, *op. cit.*, p. 79, no. 55.





## 235

### A FRENCH SILVER AND LAPIS LAZULI CENTREPIECE BOWL WITH A SILVER-PLATED AND LAPIS LAZULI MIRROR PLATEAU

MARK OF HENRY ET FILS, PARIS, CIRCA 1920, RETAILED BY BOIN-TABURET

Shaped oval, inset with lapis lazuli and applied with faceted glass cabochons, with two down-curved handles inset with lapis lazuli, the shaped oval plateau similarly decorated, *the bowl marked underneath with French export marks, further stamped*

*'Boin-Taburet A Paris' and '66410'*

the mirror 25¾ in. (65.5 cm.) wide

the bowl gross weight 25 oz. 5 dwt. (1,936 gr.)

(2)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

## 236

### AN EDWARD VII SILVER AND ENAMEL TAZZA

MARK OF WILLIAM HUTTON AND SONS, LONDON, 1902

Circular with hammered finish and on domed stepped foot, with wide rim chased with leafy vines and applied with orange and green enamel medallions, with wide pierced handles, *marked underneath near rim*

18 in. (46 cm.) wide over handles

gross weight 39 oz. 10 dwt. (1,228 gr.)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

#### PROVENANCE:

Anonymous sale; Sotheby's, Olympia, 24 February 2004, lot 46.







PROPERTY FORMERLY IN THE COLLECTION OF PERCY MACQUOID

**237**

**A SET OF FOUR GEORGE V SILVER CANDLESTICKS**

CIRCA 1910, DESIGNED BY PERCY MACQUOID, WITH LATER MARKS FOR LONDON, 1952

Each on spreading circular foot with reeded hexafoil stems and conforming detachable nozzles, *each marked under foot and on nozzle*

12½ in. (32 cm.) high

102 oz. 4 dwt. (3,178 gr.)

(4)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

Percy Macquoid (1852-1925) is best remembered today as a scholar and connoisseur of English furniture. His four volume *History of English Furniture*, covering respectively The Age of Oak, The Age of Walnut, The Age of Mahogany and The Age of Satinwood has been reprinted and is still in use today. The son of Thomas Robert Macquoid (1820-1912), an illustrator, Percy started his early career as an illustrator and theatrical designer working, for example, on a 1906 productions of *Anthony and Cleopatra* and *Nero* and producing decorations for the now demolished St. James's Theatre, King Street. He and his wife Theresa, who he married in 1891, lived at The Yellow House, Bayswater, London and a further house in Hove. A portion of his collection was donated to the Brighton Museum and was used to furnish a room at Preston Manor. Family tradition has it that these candlesticks were designed by Macquoid and made as a commission in the early years of the 20th century and only later sent to the Goldsmiths' Company to be hallmarked.



(detail)

**238**

**AN ELIZABETH II PARCEL-GILT SILVER BOWL**

MARK OF GERALD BENNEY, LONDON, 1964

Circular, the detachable cover with openwork panels and a central cast textured scroll motif set with 'gems', the interior gilt, *marked on side and on cover bezel*

8¼ in. (21 cm.) diam.

gross weight 31 oz. (964 gr.)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700







PROPERTY FORMERLY IN THE COLLECTION OF PERCY MACQUOID

**239**

**A SWISS PARCEL-GILT SILVER GOBLET**

BERNE, CIRCA 1600, MAKER'S MARK LACKING

Tapering cylindrical on circular stepped foot, the baluster stem cast with scrolls, shells and putto masks, the gilt rim engraved with a band of scrolls, swags and foliage, engraved on one side with a coat-of-arms below initials 'HR', *marked on foot, the foot and rim further marked with a later French tax mark*, with a late 19th century red velvet covered case

7½ in. (18 cm.) high

4 oz. 16 dwt. (149 gr.)

£7,000–10,000

US\$11,000–15,000

€7,900–11,000

Several other cups of similar form, though typically with an engraved inscription at the rim are illustrated by R. L. Wyss in *Handwerkskunst in Gold und Silber*, Berne, 1996, no. 99-108.



(detail of mark)



#### VARIOUS PROPERTIES

\*240

#### A GERMAN SILVER PLAQUETTE

ATTRIBUTED TO THE WORKSHOP OF HANS JAMNITZER, NUREMBERG,  
DATED 1590

Circular with ribbon tied husk border, chased with Abraham and three angels within an elaborate landscape, contained in an associated ebonised wood frame with suspension loop  
the plaque 5 3/4 in. (14.7 cm.) diam.  
the plaque 4 oz. (124 gr.)

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

#### HANS JAMNITZER

The attribution of this plaque to the workshop of Hans Jamnitzer is based on similar examples in pewter, one in the *Historisches Museum*, Basel and another in the *Bayerisches Nationalmuseum*, Munich (I. Weber, *Deutsche, Niederländische und Französische Renaissanceplaketten 1500-1650*, Munich 1975, no. 284).

Hans Jamnitzer was one of three sons of the celebrated Northern Mannerist goldsmith Wenzel Jamnitzer who followed their father into the same profession. The eldest, also called Wenzel, predeceased him, but Hans and his brother Abraham were admitted as masters in Nuremberg in 1563 and 1579 respectively. Like many leading German goldsmiths Hans went to Italy on his *Wanderjahre*, the travelling years undertaken by craftsmen between their apprenticeships and their return to Nuremberg and by 1558 was working for the Duke of Ferrara. On his return to Nuremberg he was appointed seal-die cutter to the city, an appointment which underlines his considerable talent for both die-cutting and chasing. Unfortunately he was dismissed after just a few weeks, accused of swindling his fellow goldsmith, Christopher Lindenberger, out of two drinking cups.

Hans Jamnitzer is thought to have been the master for over twenty fine tazza bowls or plaquettes, the attribution of which is based on his known skill in relief work and the existence of four dated plaquettes each bearing the initials H. G., illustrated in J. F. Hayward, *Virtuoso Goldsmiths and the Triumph of Mannerism 1540-1620*, London, 1976, pls. 438-440. One, pl. 438, is chased in silver, the others are in base metal but derive from a boxwood or silver original by Jamnitzer. The records of the Nuremberg guild show his name spelt with either an initial G or J, a common occurrence in the sixteenth century, and on the strength of the signed H. G. plaquettes a number of features have been identified as characteristics of Hans Jamnitzer's style. These include the precise rendering of differing foliage, backgrounds containing many towered cities and clouds that flatten out to points at either end, characteristics easily observed in the present example.

#### ABRAHAM AND THE THREE VISITORS

The story depicted in this plaque is that of Abraham and God in the guise of three visitors (Genesis 18:1-15). Upon seeing the visitors from the entrance of his tent, Abraham recognizes them as heavenly beings and throws himself at their feet. He offers them a place to sit beneath the trees of Mamre where they can wash their feet as he hurries to prepare food for them to eat before they continue their journey to Sodom. Abraham tells his wife Sarah to bake three cakes upon the hearth and chooses a calf to be slaughtered for the meal. After the three visitors have eaten, one of them tells Sarah, who is 89 years old, that in a year's time she will have a son. Through the use of continuous narrative, which is a device commonly employed in art of the Renaissance period, one can see Abraham greeting the visitors in the foreground while the calf is being prepared in the left hand archway of Abraham's home and Sarah is being informed of her impending pregnancy in the right hand archway.





**\*241**

**A GERMAN SILVER-GILT BEAKER**

MARK OF LORENZ TITTECKE, NUREMBURG,  
1609-1626

Tapering cylindrical, overall matted and  
with plain rim, *marked underneath, the rim  
further struck with later tax marks*

3 1/8 in. (8 cm.) high

3 oz. 8 dwt. (105 gr.)

£2,500-3,500

US\$3,800-5,300

€2,900-3,900

**\*242**

**A GERMAN PARCEL-GILT SILVER BOX**

MARK OF HANS JAKOB SCHECH,  
AUGSBURG, 1685

Oval, the body and detachable cover with  
crimped rims and chased with figures in  
landscapes, *marked underneath*

3 3/8 in. (9.2 cm.) long

2 oz. 7 dwt. (73 gr.)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600





**243**

**A GERMAN SILVER-GILT BEAKER**

MARK OF HANS JACHMAN THE YOUNGER, BRESLAU, 1710-12

Tapering cylindrical with slightly flared rim, the textured body engraved with three cartouches, one engraved with a coat-of-arms the others with landscapes, *marked under foot, further struck with a later French tax mark*

3½ in. (8.8 cm.) high

3 oz. 19 dwt. (123 gr.)

£2,500-3,500

US\$3,800-5,300

€2,900-3,900

**244 No Lot**





**\*245**

**A GERMAN SILVER-GILT DRESSING-TABLE BOX**

MARK OF JOHANN HEINRICH MENZEL, AUGSBURG, 1736

Oblong with shaped corners, the sides and detachable cover each chased with strapwork bands on a matted ground, the sides and cover each applied with a medallion cast with differing figures in landscapes, engraved inside cover with initials 'J.R.', *marked under base and on cover bezel*

6½ in. (16.5 cm.) long

20 oz. 4 dwt. (628 gr.)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



**\*246**

**A GERMAN PARCEL-GILT SILVER BEAKER**

FRANKFURT, EARLY 18TH CENTURY,  
MAKER'S MARK IZ, PROBABLY FOR JEREMIAS ZOBEL

Tapering cylindrical and with a broad matted band, with silver-gilt borders and reeded rim, *marked underneath*

3¼ in. (9.5 cm.) high

4 oz. 12 dwt. (143 gr.)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

The mark illustrated by W. Scheffler, *Goldschmiede Hessens* shows a similar mark, though with a pellet, which the mark on the present beaker lacks. As he is recorded as making a number of beakers it seems possible that this is a variation of his mark.



(detail)

**\*247**

**A GERMAN SILVER-GILT MOUNTED LAPIS LAZULI CUP**  
17TH CENTURY, APPARENTLY UNMARKED

The faceted circular bowl on spreading foot with baluster stem, the foot, stem and base applied with engraved foliate mounts, set inside the bowl with a silver-gilt finial engraved as a flower  
5 in. (12.8 cm.) high

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

#### LAPIS LAZULI

Lapis lazuli is a blue rock made up of several different minerals, including lazurite, sodalite, hauyne, calcite and pyrite. The composition and colour of lapis lazuli varies, but it is the intense dark blue, with minor streaks of white calcite and brassy yellow shimmering pyrite, such as in the present example, that is considered the best quality. Found in Badakhshan Province in Northeast Afghanistan, the Sar-e-sang mine deposits have been worked for 6,000 years and are considered to produce the finest quality stone available, and it was material from this region that was used in the mask of Tutankhamen. Used in powdered form as eye-shadow by Cleopatra, lapis lazuli was the favoured stone for amulets and ornaments in ancient Egypt and when worn next to the skin is believed to protect the wearer from evil.





Frederick Augustus III,  
Elector of Saxony

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

\*248

**A PAIR OF GERMAN ROYAL SILVER CANDLESTICKS  
FROM THE 'FA' IN SHIELD SERVICE**

MARK OF CARL DAVID SCHRODEL, DRESDEN, 1773

Each on domed, shaped circular base, the baluster stems and vase-shaped sockets, the base, stem and sockets each cast and chased with foliage, engraved underneath with initials 'FA' in shield below a crown, *each marked on base, bases further engraved with inventory numbers '57' and '59' and scratchweights*

9 in. (23 cm.) high

39 oz. 4 dwt. (1,229 gr.)

The initials are those of Frederick Augustus III, Elector of Saxony and later Frederick Augustus I, King of Saxony (1750–1827). (2)

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

**PROVENANCE:**

Frederick Augustus III, Elector of Saxony, later Frederick Augustus I, King of Saxony (1750–1827) and by descent through the Kings of Saxony to

Frederick Augustus III, King of Saxony (1865–1932) until 1918 when the monarchy was abolished.

Galerie Jörg Stucker, Bern, 10 November 1965, lot 254.

**FREDERICK AUGUSTUS III, ELECTOR OF SAXONY**

Frederick Augustus III, Elector of Saxony, who was later to become Frederick Augustus I, King of Saxony, was the eldest surviving son of Frederick Christian, Elector of Saxony and his wife Princess Maria Antonia of Bavaria. His father had succeeded in 1763 but died only three months later. As Frederick Augustus III had not yet come of age, a regency was set up with his mother and his uncle sharing the role of Regent until 1768 when Frederick turned 18.

Frederick married, in 1769, the Countess Palatine Maria Amalia Augusta of Zweibrücken-Birkenfeld, sister of King Maximilian I Joseph of Bavaria. During their marriage, Amalia gave birth to four children, but only one daughter survived to adulthood. Frederick Augustus was created King of Saxony in 1806 and Duke of Warsaw in 1807. When he died in 1827 without male heir he was succeeded as King of Saxony by his brother Anton.

**THE 'FA' IN SHIELD SERVICE**

In commissioning the so called 'FA in Shield Service' Frederick was following in the footsteps of his grandfather Frederick Augustus III, King of Poland (1699–1763) who lavished large amounts of money on commissions for the Saxon Royal collection. As King of Poland for example his grandfather had ordered the 'Doppelt Matt Vergoldete Service', using existing silver from the Dresden *hofsilberkammer* for its creation (Christie's, London, 16 November 2010, lot 351). The 'FA in Shield Service', named after the engraved initials under the base, was initially ordered in 1772 and added to at various times during the remainder of the 18th century. The inventory of the court silver prepared in 1774 records nearly 50 categories of objects and gives an idea of how extensive the service was. For example it records that 200 *tafelteller* (dishes for the table) were ordered from Carl David Schrödel in 1772, with a further 164 ordered in 1780 and another 36 in 1782. As Carl David Schrödel had died in 1773 these later orders were undertaken by his sons and widow, who carried on working for the court at Dresden.



(detail of engraving)





VARIOUS PROPERTIES

249

**A PAIR OF HUNGARIAN SILVER TUREENS AND COVERS**

MARK OF ANDREAS TURCHANYI, PRESSBURG, 1796

Each oval and on four leaf-capped openwork scroll feet, with plain loop handles, the detachable covers with loop handles with foliage calyx, the covers engraved 'N° 3' and 'N° 4', engraved under the base with a cross and initials 'C.B.P.', each marked underneath and on cover bezel, the bases further numbered and engraved with scratchweights 'N° 3 5=M=5=L=3=Q' and 'N° 4 5=M=5=L'

10½ in. (26.5 cm.)

95 oz. 2 dwt. (2,960 gr.)

(2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

with Bulgari.



(detail)



(detail)

PROPERTY FROM THE COLLECTION OF THE LATE BARON MAX VON BUCH

**250**

**A PAIR OF GERMAN SILVER CASTERS**

MARK OF ANDREAS SCHNEIDER, AUGSBURG, 1761-1763, STRUCK WITH THE OWNERSHIP MARK OF THE DUKES OF SAXE-COBURG

Each fluted baluster on stepped foot, the bayonet-mounted covers with ball finial, each stamped underneath with ownership mark, *each marked underneath*

8½ in. (20.5 cm.) high

21 oz. 14 dwt. (677 gr.)

(2)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

**LITERATURE:**

A. Gruber, *Gebrauchssilber des 16. bis 19. Jahrhunderts*, Fribourg, 1982, p. 170-171, no. 235.





THE PROPERTY OF A GENTLEMAN

**251**

**A PAIR OF GERMAN SILVER NINE-LIGHT CANDELABRA**  
BY FRANÇOIS LOUIS JEREMIE SY AND EMIL AUGUST ALBERT  
WAGNER, BERLIN, CIRCA 1870

Each on square plinth, cast, engraved and applied with swags, masks and foliage and supported on four dolphin feet, the base of one cast as Theseus wrestling the Marathonian Bull, the base of the other cast as Jason taming the Colchian dragon while holding aloft the Golden Fleece, each below two tiers of four scrolling branches with socket and wax-pan and with a further central socket, the base engraved with a coat-of-arms below a coronet, *the base of each signed 'SY & WAGNER BERLIN 812'*, each further scratched underneath with number '4762'

26½ in. (67 cm.) high and slightly smaller  
417 oz. 14 dwt. (12,981 gr.)

The arms are those of de Renzis for Francesco de Renzis (1836-1900), a central figure in the history of the de Renzis family. He served as a captain the army of the Reign of the Two Sicilies and also later in the army of the Savoia family from 1860. He was later appointed ambassador to Madrid and London. He was also a elected a member of Parliament on five occasions before being promoted to the Senate. He married Baroness Edith Sonnino, sister of Sidney Sonnino, an eminent Italian politician who was Minister of Foreign Affairs during the First World War and during the negotiation of the Treaty of Versailles. (2)

£25,000-35,000

US\$38,000-53,000

€29,000-39,000

**PROVENANCE:**

Baron Francesco di Renzis, who married Baroness Edith Sonnino, sister of Sidney Sonnino and by descent.







VARIOUS PROPERTIES

**\*252**

**A CONTINENTAL SILVER-GILT AND ENAMEL POMANDER**

APPARENTLY UNMARKED, 19TH CENTURY

Ovoid on circular foot, cast and chased with figures, the finial loosely cast as a Corinthian capital, opening to release six hinged segments, each segment enamelled with scrolls and labelled 'Ambre', 'Encens', 'Myrrhe', 'Romarin', 'Civette' and 'Benjoin', with suspension loop 4 in. (10.2 cm.) high  
gross weight 7 oz. 2 dwt. (221 gr.)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



(closed)



(open)

**253**

**A HUNGARIAN SILVER-GILT EWER**

SECOND HALF 20TH CENTURY, MAKER'S MARK PV

Baluster, the body and foot applied with scrolling bands, chrysophase cabochons and opalescent ornaments, with shells with enamel flowers and leaves, the body with green enamel band set with pearl shells and flower and scroll metalwork, with leafy scrolling handle, the rim engraved with leaves and textured, *marked underneath, on foot and handle*

9¼ in. (23.5 cm.) high  
gross weight 27 oz. 12 dwt. (859 gr.)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600





254

**A GERMAN SILVER MODEL OF WINGED VICTORY**

APPARENTLY UNMARKED,  
LATE 19TH/EARLY 20TH CENTURY

Realistically cast as a winged male youth, his right hand outstretched, his left holding a laurel wreath impaled by a flag, his breastplate cast with a Prussian eagle, supported on a square plinth engraved 'Friedenszeit & Freiheit'

21 in. (53.1 cm.) high

126 oz. 15 dwt. (3,943 gr.)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700





255

PROPERTY FROM A SWISS PRIVATE COLLECTION  
(LOTS 255-263)

**\*255**

**A PAIR OF GERMAN SILVER-GILT CANDLESTICKS**  
MARK OF AUGUSTIN PEISTER, BRESLAU, 1746-1758

Each on shaped oval base with knopped baluster stems and spool-shaped sockets, engraved with 'MJR' below a Royal crown, *each marked under base, the base of each further marked with a later Prussian tax mark*

5½ in. (14 cm.) high

10 oz. 11 dwt. (328 gr.)

The initials are probably those of Maria Josepha of Austria (1699-1757), wife of Augustus III, King of Poland (1696-1763). (2)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

**\*256**

**A GERMAN SILVER-GILT DRESSING-TABLE TRAY**  
AUGSBURG, CIRCA 1730, MAKER'S MARK GM, POSSIBLY FOR GOTTLIEB MENZEL

Elongated oval and on four scroll feet, chased and engraved with foliage scrolls, *marked near rim*

8½ in. (20.5 cm.) long

4 oz. 2 dwt. (128 gr.)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



**\*257**

**A PAIR OF GERMAN SILVER-GILT CANDLESTICKS**  
MARK OF FRIEDRICH CHRISTIAN KOCH, MINDEN, 1725

Each on shaped oblong base with knopped baluster stem and square section socket with canted corners, *each marked under base, the socket and base further struck with later French tax mark, the base also struck with Prussian tax marks*

5¾ in. (14 cm.) high

12 oz. (374 gr.)

(2)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



257



**\*258**

**A SET OF TWELVE FRENCH EMPIRE SILVER-GILT TABLE-SPOONS  
AND TABLE-FORKS FROM THE HORTENSE DE BEAUHARNAIS SERVICE**  
MARK OF PIERRE-BENOIT LORILLON, PARIS, 1809-1819

The handles chased with palmettes on one side, the other with the French Imperial arms below a crown and above the initial 'H', further struck with the figure of the goddess Diana, all with egg-and-dart border, *each piece marked on handle*, with a later brown gilt-tooled leather box

71 oz. 13 dwt. (2,228 gr.)

The arms are those of Hortense de Beauharnais (1783-1837).

(24)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



**Hortense de Beauharnais**

**HORTENSE DE BEAUHARNAIS**

Hortense de Beauharnais (1783-1837) was the daughter of Viscount Alexander de Beauharnais and Josephine Tascher de la Pagerie. Hortense's father was executed in 1794 and her mother, the famous beauty, married the Emperor Napoleon I in 1796. Napoleon forced his brother, Louis Bonaparte Count of St. Leu, to marry his step-daughter Hortense in 1802. Louis was created King of Holland in 1806 and became very popular with his people. He ruled until 1810 when his brother forced him to abdicate, suspicious that he over-defended Dutch interests. Holland was then united with France until the Prince of Orange became King William I in 1815.

Other examples from the service, by either Lorillon or Biennais, are in the collection of the Louvre and are illustrated in A. Dion-Tanenbaum, *L'Orfèvre de Napoléon Martin-Guillaume Biennais*, Paris, 2003, p. 75, no. 47.





Pauline Bonaparte

PROPERTY FROM A SWISS PRIVATE COLLECTION  
(LOTS 255-263)

**\*259**

**A SET OF TWELVE FRENCH EMPIRE SILVER-GILT DINNER-PLATES FROM THE BORGHESSE SERVICE**  
MARK OF MARTIN-GUILLAUME BIENNAIS, PARIS, 1809-1819

Each circular and with anthemion border, engraved with a coat-of-arms below a Royal crown, *nine marked near rim and further stamped 'Biennais', three marked near rim and in centre*

9¼ in. (24 cm.) diam.

225 oz. 14 dwt. (7,021 gr.)

The arms are those of Borghese, for Prince Camillo Borghese (1775-1832) and his wife Pauline Bonaparte (1780-1825).

(12)

£10,000-15,000

US\$16,000-23,000

€12,000-17,000

**PROVENANCE:**

Prince Camillo Borghese, who married Pauline Bonaparte, the sister of the Emperor Napoleon on 6 November 1803.

The Borghese Palace sale, Giacomini and Capobianchi, Rome, 28 March - 9 April 1892, part of lot 847.

Don Antonio Licata.

Prince Baucina.

Ercole Canessa.

Mrs Edith Rockefeller McCormick, American Art Association/Anderson Galleries Inc., New York, 5 January 1934, one of lots 707-714.

**THE BORGHESSE SERVICE**

The magnificent Borghese Service, comprising 500 silver-gilt objects primarily by Martin-Guillaume Biennais (1764-1843) and with over 1,000 other pieces by various makers, is traditionally thought to have been a gift from Napoleon to his second sister Pauline Bonaparte (1780-1825) on the occasion of her marriage to Prince Camillo Borghese (1775-1832) on 6 November, 1803. It is now believed that most of the service postdates 1805, when Napoleon was styled King of Italy. In addition, many articles, such as the present plates, have Paris hallmarks for 1809-1819. The service was added to in the 1820's by Florentine and Roman silversmiths after original Biennais designs, see for example a coffee-pot by Pietro Paolo Spagna, Christie's London, 12 June 2002, lot 10.

**PAULINE BONAPARTE**

Pauline Bonaparte was born in 1780 in Ajaccio, Corsica, the second of Napoleon's sisters and considered the most beautiful. In 1797 she married one of her brother's staff officers, General C.-V.-E. Leclerc, and went with him to Santo Domingo. Following his early death from yellow fever, she returned to Paris, met and married Prince Borghese and moved with him to Rome. In 1804, Borghese received the title of a French Prince, and in the following years accompanied the Emperor in the Austrian and Prussian campaigns. Nonetheless, his marriage with Pauline was an unhappy one and they separated fairly quickly. Following the Treaty of Tilsit he was made Governor of Piedmont. He was paid the huge sum of one million francs which, added to his own fortune, allowed him to live in the grandest style. In the meantime his wife spent most of her time in Paris and with the fall of Napoleon in 1815 she tried to gain permission to join him in exile in Saint Helena. When this was denied she returned to Rome and took up residence in the Borghese Palace. She did however join her husband in Florence shortly before her death in 1825.

It has been suggested that Pauline Borghese was responsible for many of the later additions to the service, but it is at least as likely that Prince Borghese himself ordered the pieces. It is certainly possible that that service was split up between the Roman and Florentine residences and that both the Prince and Pauline added to it. The service remained at the Borghese Palace in Rome until it was sold in the auction of the Palace contents in 1892. The service was listed in its entirety in the auction catalogue entitled *'Catalogue des objets d'art et d'ameublement. Le grand appartement au premier étage du palais du Prince Borghese à Rome.'* and was offered as a single lot.



(detail)





Madame Mère

PROPERTY FROM A SWISS PRIVATE COLLECTION  
(LOTS 255-263)

**\*260**

**A PAIR OF FRENCH EMPIRE SILVER-GILT POT-A-CREME FROM THE MADAME MERE SERVICE**  
MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, 1798-1809

Each vase-shaped and on spreading foot, the lower body chased with foliage, with bull's-mask handles, the detachable cover with foliage finial, the body applied twice and the cover applied once with the French Imperial arms above the initial 'M', each marked underneath, near rim and inside cover, each further struck on the foot, cover and near rim with later French tax mark

3 1/2 in. (9 cm.) high

16 oz. 12 dwt. (423 gr.)

The arms are those of Maria Letizia Ramolino, known as Madame Mère (1750-1836).

(2)

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

**PROVENANCE:**

Maria Letizia Ramolino, known as Madame Mère (1750-1836), mother of Emperor Napoleon.  
Probably Anonymous sale; Sotheby's, London, 9 May 1968, lot 60.

**LITERATURE:**

Probably V. Brett, *The Sotheby's Directory of Silver 1600-1940*, London, 1986, p. 376-377, no. 1,792.

**MADAME MÈRE**

Maria Letizia Ramolino, later styled Madame Mère, was born in Corsica in 1750 and married Carlo Maria Bonaparte at the age of 14. During the troubles in Corsica, the Bonapartes eventually sided with the French and, following the death of her husband, she moved to France in 1793. With the rise to power of her son Napoleon, she demanded, and received, imperial accord, being eventually styled *Son Altesse Impériale, Madame Mère de l'Empereur*. Settled in l'hôtel de Brienne, Madame Mère accrued immense riches, to the mild disapproval of the Emperor. Upon his downfall in 1814, she too moved to Elba and is said to have financed him during his stay there. However, upon his abdication following Waterloo, Madame Mère moved to Rome where she remained until her death in 1836. The archives of Maison Odiot indicate that the service was delivered on 11 November 1806. Other pieces from the service from the Al-Tajir Collection are illustrated in *The Glory of the Goldsmith*, pages 30 and 31.







PROPERTY FROM A SWISS PRIVATE COLLECTION  
(LOTS 255-263)

**\*261**

**A FRENCH SILVER SOUP-TUREEN, COVER AND STAND**  
MARK OF PUIFORCAT, PARIS, EARLY 20TH CENTURY

Oval and on foliaged-capped feet, with reeded and foliage-cast handles, the detachable cover with pomegranate finial, the similar stand with a reeded border, with conforming silver-plated liner, *marked near handle of tureen and liner, under stand, on cover bezel and handle*

the stand 19¼ in. (48 cm.) long  
159 oz. 6 dwt. (4,954 gr.)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**\*262**

**A FRENCH EMPIRE SILVER-GILT VEGETABLE-DISH, COVER AND STAND**

MARK OF MARTIN-GUILLAUME BIENNAIS, PARIS, 1798-1809

Circular, the detachable cover with a pinecone and foliage calyx finial, the dish with anthemion border, the cover, dish and stand each engraved with an initial 'H' below a crown, *marked under dish and stand, further marked near handles, on cover bezel and on handle, the cover stamped BIENNAIS*, the dish and cover each engraved 'N° 1' the stand 10½ in. (26.8 cm.) diam.

67 oz. 3 dwt. (2,089 gr.)

(2)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700





Grand Duke Mikhail Pavlovich

**\*263**

**A SET OF TWELVE FRENCH SILVER-GILT TABLE-KNIVES FROM THE GRAND DUKE MIKHAIL PAVLOVICH SERVICE**

PARIS, CIRCA 1819, MAKER'S MARK INDISTINCT, PROBABLY JCC FOR JEAN-CHARLES CAHIER

Each tapering handle with two palmette-chased cartouches, further chased on each side with Cyrillic initials below the Russian Imperial crown, with later steel blades, *each marked on blade*

9½ in. (24.5 cm.) long

The initials are those of Grand Duke Mikhail Pavlovich (1798–1849). (12)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

**PROVENANCE:**

Supplied to Grand Duke Mikhail Pavlovich (1798–1849) son of Tsar Paul I (r.1798–1801), brother of Tsar Alexander I (r.1801–1825) and Tsar Nicholas I (r.1825–1855).

Probably Alexander Lyudvigovich, 2nd Baron Stieglitz (d.1884), St. Petersburg. Confiscated either from the Stieglitz family or the Stieglitz Museum by the Soviet Government, circa 1917.

**GRAND DUKE MIKHAIL PAVLOVICH**

Grand Duke Mikhail Pavlovich was the fourth son of Tsar Paul I and his wife Marie Feodorovna, Princess of Württemberg. He received a military education and travelled extensively throughout Russia; he was appointed Commander of the Guards' Infantry Brigade, and took part in the war against Turkey to liberate Greece. He was awarded the Order of St. George and in 1831 became Chief of all Military Schools in Russia. He married his cousin Princess Helen of Württemberg by whom he had six daughters. He died in 1849 at the age of 51. Both Mikhail and his elder brother Nicholas patronised the leading Parisian silversmiths of the day, among them Biennais and Cahier. Indeed, the two firms seem to have co-operated on Mikhail Pavlovich's huge commission, as their marks are found on differing but component parts of some of the same large objects.

Like so many treasures in Russia, the service was confiscated, this time from the museum founded by Baron Stieglitz, following the Revolution, and sold off by the Soviet Government in the 1920s or 1930s to raise much-needed foreign currency. A substantial part of the service next appeared as a single lot at auction at Christie's in London in 1965.



(part)



THE PROPERTY OF A GENTLEMAN

**264**

**A FRENCH EMPIRE SILVER SOUP-TUREEN, COVER AND STAND**

MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, 1798-1809 AND WITH GUARANTEE AND STANDARD MARKS FOR 1819-1838

Circular and on four lion's paw-feet, the stand applied with a scrolling foliage frieze, the tureen on spreading circular foot with laurel border, the plain body decorated with an applied detachable frieze of reclining allegorical female figures holding a flowered baskets alternated with female masks and foliage, the border with laurel motifs, with reeded handles, the detachable cover with a bud finial on a foliage calyx, with conforming liner, engraved on stand and cover with coat-of-arms *accolé* beneath a marquis' coronet, *marked underneath stand, on body, cover and liner, also stamped with the French marks from 1819-1838, the body apparently lacking maker's mark*

13 in. (33 cm) wide over handles

201 oz. 9 dwt. (6,266 gr.)

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

**PROVENANCE:**

Purchased by the family of the present owner circa 1820-1825 and then by descent.

This soup tureen was originally one of a set of four, probably from a larger service, which has remained in the same French family since the Restoration. The ancestor of the present owner of the tureen was a member of the household of King Louis XVIII and was close to the King himself. It is thought that he purchased the service from Jean-Baptiste-Claude Odier circa 1825 when the second later set of guarantee and standard marks were struck on the tureen.







#### VARIOUS PROPERTIES

**265**

#### A GRADUATED SET OF THREE FRENCH SILVER TRAYS

MARK OF LEBRUN, PARIS, 1819-1838

Each oblong on four foliage-capped paw-feet, the raised rim with scroll, leaf and beaded bands, with two handles cast as two intertwined serpents, *marked under tray and on rim, each further engraved twice with scratchweights '626/8 tas', '424/8 tas' and '320/8 tas'*  
19 in. (48 cm.) long over handles and shorter  
155 oz. 8 dwt. (4,832 gr.)

(3)

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

**\*266**

#### SIX FRENCH PARCEL-GILT SILVER DISHES

FIVE WITH MARK OF ODIOT, PARIS, SECOND HALF 19TH CENTURY,  
ONE MAKER'S MARK APPARENTLY LACKING, PERHAPS LATER

Each naturalistically formed as leaves, on a collet foot, with an applied cast branch handle, *each marked on foot, some further marked near rim or on handles, five further stamped 'Odiot a Paris', four stamped with inventory numbers '67', '5176', '6634' and '5176'*

7½ in. (19 cm.) wide

68 oz. 8 dwt. (2,127 gr.)

(6)

£12,000-18,000

US\$19,000-27,000

€14,000-20,000





**\*267**

**A FRENCH SILVER-GILT BEAKER**

MARK OF JOHANN LUDWIG IMLIN, STRASBOURG, DATED 1712

Tapering cylindrical, the textured body engraved with the arms of Haguenau flanked by the date '1712' the rim engraved with an inscription, *marked underneath, further marked with a later French import mark*

4 in. (10.1 cm.) high

5 oz. 8 dwt. (168 gr.)

The inscription reads '*Rathsbecher der Stadt Haguenau. Herr Johann Jacob Melsheim XXIV.*'

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

In the second half of the 17th century, and through to the middle of the 18th century, Strasbourg was the centre for the production in the Alsace region of *Ratsbechers*, or Corporation beakers, such as the present example. They were made, reviving an earlier custom, with the intention of being given to new members of the City Council. Examples exist from many towns in the region, most which were presumably too small to have had their own working silversmiths.

Another example dated 1714 and engraved for Haguenau is in the collection of the *Musée des Arts Décoratifs*, Strasbourg and is illustrated in the exhibition catalogue *Deux siècles d'orfèvrerie à Strasbourg*, Strasbourg, 2004, no. 13, p. 53.



\*268

**A FRENCH TWENTY-SEVEN PIECE SILVER-GILT AND SILVER-GILT MOUNTED DRESSING-TABLE SERVICE**  
 MARK OF JEAN-BAPTISTE AUCOC, PARIS, CIRCA 1850

Each piece with foliage-tied reeded borders, engraved with foliage and flowers on a matted ground centring either the Royal arms of France with a label for difference *accolé* with the arms of Bourbon-Two Sicilies below a duke's coronet or with a duke's coronet only, comprising:

A beaker, cover and stand, handle lacking  
 A circular silver-gilt box  
 Two oblong boxes  
 Two oblong boxes with screw-down covers  
 An inkpot and sander  
 A hand-mirror  
 A wooden easel-back mirror

An oblong silver-gilt box  
 An oblong scent-bottle with screw cover  
 Two oblong boxes, one pierced  
 Three jars, one with screw cover  
 A clothes brush  
 Two small mirrors

The easel-back mirror 16¼ in. (41.2 cm.) high  
 weighable silver 61 oz. 17 dwt. (1,923 gr.)

The arms are those of Henri Eugène Philippe Louis d'Orléans, Duke of Aumale (1822-1897) and his wife Princess Maria Carolina of Bourbon-Two Sicilies (1822-1869) who he married in 1844. (27)

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



Henri Eugène, Duke of Aumale





(part)

269

# **A FRENCH SILVER TABLE-SERVICE**

MARK OF RISLER AND CARRE, PARIS, LATE 19TH CENTURY

Each piece with foliage and husk borders, engraved with a coat-of-arms below a coronet within a ribbon-tied swag, comprising:

Eighteen table-spoons

Thirty-five table-forks

Twelve dessert-spoons

Twelve dessert-forks

Twenty-four table-knives, with steel blades

Fifteen cheese-knives, with steel blades

Twelve fish-knives

Twelve fruit-knives, with silver blades

A soup-ladle

Two sauce-ladles

A chocolate-pot, with wood side-handle, a hinged lid and finial

Two salt-cellar with hinged covers and detachable liners

A salt-spoon

weighable silver 279 oz. 8 dwt. (8,691 gr.)

The arms are those of Rothschild.

(147)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



(part)





THE PROPERTY OF A PRIVATE COLLECTOR

270

**A FRENCH SILVER-GILT JARDINIÈRE AND STAND**

MARK OF ODIOT, PARIS, CIRCA 1880

The shaped oval base on four ball feet and with openwork cast fruiting grapevine feet, the oval openwork *rocaille* bowl supported on four feet cast as putto connected by flower and foliage swags, the fruiting grapevine border and detachable later gilt-metal liner, *marked underneath and near rim, the base further stamped 'Odiot A Paris 5164'* the base 21¾ in. (54.5 cm.) wide

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

While the Maison Odiot can trace its origins back to 1690, it was Jean-Baptiste-Claude Odiot, the grandson of the founder, Jean-Baptiste-Gaspard Odiot, who brought the firm to the attention of the world.

Born in 1763 and becoming a master in 1785, Odiot succeeded his father in the business, steadily building the firm's reputation, coming to a particular notice following the Exposition de l'industrie held in Paris in 1802. Following the bankruptcy, in 1809, of the celebrated neoclassical silversmith Henry Auguste, who at the time was the silversmith to Emperor Napoleon, Odiot was able to purchase many of his models and designs. Odiot, along with Martin-Guillaume Biennais, soon replaced Auguste as Emperor Napoleon's silversmiths ensuring the success of both firms.

Soon Odiot was receiving orders from the French court, including a service made for Napoleon's mother, styled 'Madame Mère', (see lot 260) and as well as from across Europe and beyond. The Russian Imperial court's love affair with French silver, most famously realised in the service made for Catherine the Great from the Parisian silversmith Jacques Roettiers and his son Jacques-Nicolas Roettiers in 1770 and subsequently presented to her lover Count Gregory Orloff (Christie's New York, 19 April 2002, lot 74), continued with commissions from the Russian court to Odiot. Among these important commissions were a massive service for Countess Branicki, the niece of Gregory Potemkin, (Christie's London, 12 June 2007, lots 120-122) and Count Nikolai Demidoff (Christie's London 5 July 2000, lots 2-3).

Odiot's work during this period is characterised by strong neoclassical forms, ornamented with cast figural elements, often attached not by the traditional soldering but with the use of bolts and rivets, a method he inherited from his collaboration with the bronzier Pierre-Philippe Thomire (1751-1843). Having survived the French Empire as well as the Bourbon monarchy, Jean-Baptiste-Claude Odiot retired in 1823 passing the business to his son Charles-Nicolas, who continued to build on the firm's success and to enhance their reputation and their list of Royal clients such as François d'Orleans, Prince de Joinville who purchased the magnificent centrepiece which Odiot had exhibited at the 1878 Paris Universal Exposition.









VARIOUS PROPERTIES

**\*271**

**A GUATEMALAN PARCEL-GILT SILVER BEAKER**

GUATEMALA CITY, CIRCA 1800

Tapering cylindrical, part-chased with vertical panels, engraved underneath with initials 'I.M.M.', *marked underneath*

4¼ in. (10.8 cm.) high

9 oz. 18 dwt. (308 gr.)

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

**272**

**A SWEDISH PARCEL-GILT SILVER TANKARD**

UPPSALA, CIRCA 1670, UNIDENTIFIED MAKER'S MARK AS OR SA CONJOINED

Cylindrical and on three foliage-capped feet cast as pomegranates, with gilt rim, the hinged cover engraved with foliage and with later detachable plaque cast and chased as a putto playing a violin, the thumbpiece cast as a pomegranate, *marked underneath, further struck with later marks for Stockholm*

7¾ in. (19.6 cm.) high

43 oz. 10 dwt. (1,352 gr.)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600





**\*273**

**TWO INDIAN SILVER-GILT AND ENAMEL CUPS AND COVERS**  
19TH CENTURY, PROBABLY LUCKNOW

Each vase-shaped on circular spreading foot enamelled with flowers and leaves, one enamelled with scenes of birds, fish and large mammals within medallions flanked by leafy bands, the other enamelled with birds intertwined with flowers within medallions flanked by floral bands, each with detachable cover enamelled with flowers and with baluster finials  
4¼ in. (12 cm.) high and smaller

(2)

£8,000-12,000

US\$ 12,000-18,000

€9,000-13,000

**\*274**

**A PAIR OF FRENCH SILVER WINE-COASTERS**  
MARK OF ODIOT, PREVOST AND CO., PARIS, LATE 19TH CENTURY

Each circular with openwork scroll and ribbon panels alternating with panels engraved with putti with dogs and dolphins on leads and panels with engraved initials 'MA' within strapwork, each on a matted ground, *each marked underneath*  
6 in. (15.2 cm.) diam.

20 oz. 13 dwt. (643 gr.)

(2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700





THE PROPERTY OF A PRIVATE COLLECTOR

**275**

**AN ITALIAN SILVER LIBRARY-LAMP**

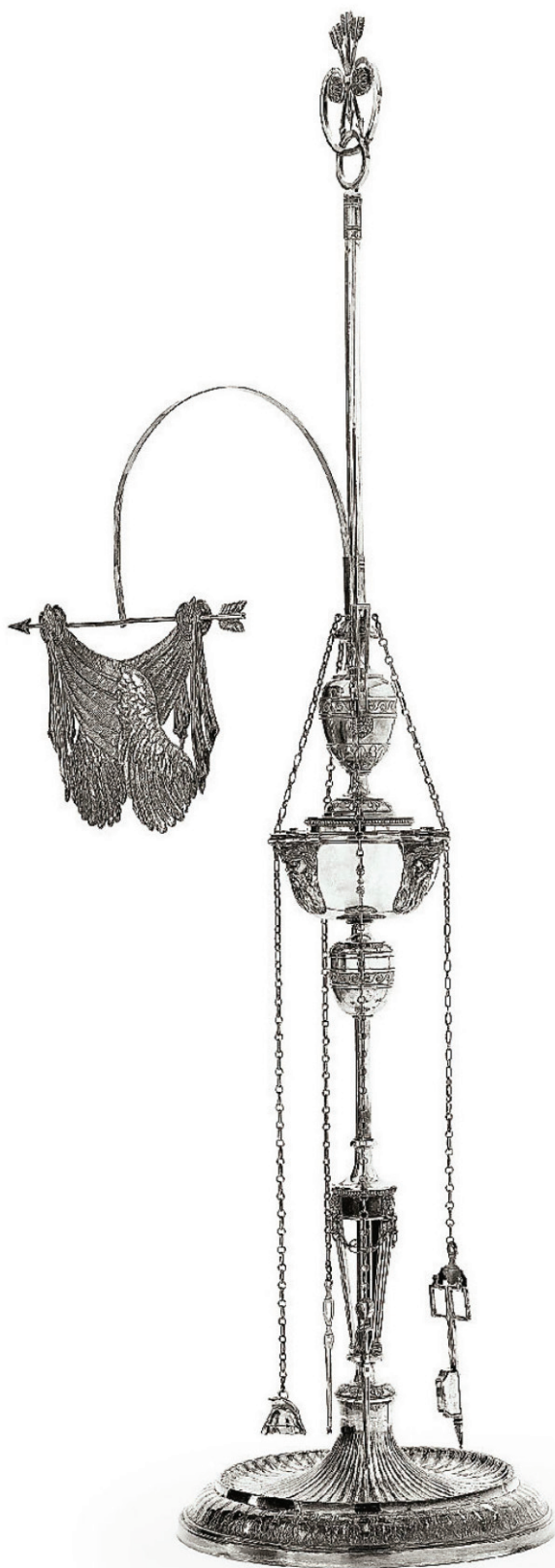
MARK OF CARLO BARTOLOTTI, ROME, LATE 18TH CENTURY

The circular fluted base engraved with a border of foliage, the stem with three fluted lion mask-capped supports and a baluster knop engraved with vitruvian scrolls, the reservoir with four cast grotesque mask spouts, the handle with a vase-shaped knop with scroll and arrow terminal, supporting a cast wing and arrow shield and four various implements, *marked on base, implements, supports, reservoir, vase, handle and shield*  
51 in. (129.5 cm.) high

£15,000–25,000

US\$23,000–38,000

€17,000–28,000







THE PROPERTY OF A PRIVATE COLLECTOR

**276**

**A PAIR OF ITALIAN SILVER SOUP-TUREENS AND COVERS**

MARK OF CARLO BARTOLOTTI, ROME, CIRCA 1790

Each oval on four caryatid capped fluted tapering legs, the body applied with ribbon-tied husk swags and rosettes and with ram's-mask handles, the detachable covers with vitruvian scrolls between beaded borders and chased swags, with differing finials cast as river gods, each engraved with a slightly differing coat-of-arms below coronet, *marked inside and on cover bezel, further engraved underneath with scratchweights*

1 7/8 in. (4.5 cm.) wide over handles

257 oz. 17 dwt. (8,020 gr.)

(2)

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

**PROVENANCE:**

with Bulgari, Rome, circa 1970.

**LITERATURE:**

C. Bulgari, *Argentieri Gemmari E Orafi d'Italia*, Rome, p. 107, pl. 6.





(detail)







VARIOUS PROPERTIES

**277**

**A PAIR OF ITALIAN SILVER CANDLESTICKS**

MARK OF GIOVANNI GAMBARI, BOLOGNA, LATE 18TH CENTURY

Each on circular base with chased foliage border, the fluted tapering stems terminate in foliate case socket with fixed nozzle with gadrooned border, *each marked on base*

10 in. (25.3 cm.) high

gross weight 30 oz. (936 gr.)

(2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



278

**A GEM-SET GOLD-MOUNTED ROCK-CRYSTAL PENDANT**

MID 19TH CENTURY, PROBABLY FRENCH

In the Renaissance style, the oval rock-crystal carved with mythological scene of Poseidon receiving his trident from the Cyclops while riding away in his chariot pulled by hippocampi, the gold frame applied with white enameled leafy border set with eight alternating diamonds and sapphires, with suspension loop  
 3¼ in. (8.2 cm.) wide

£8,000–12,000

US\$12,000–18,000

€9,000–13,000





279

**A SPANISH OR ITALIAN GOLD, ROCK-CRYSTAL  
AND ENAMEL PENDANT**  
SECOND HALF 17TH CENTURY

The oval rock-crystal sides enclosing a blue, white and green-enameled scene of a monstrance flanked by angels within a double archway supported on Corinthian columns, the gold frame enameled on both sides with white, pink and black flowers alternating with green enameled balusters, with suspension loop  
1½ in. (4.7 cm.) wide

£4,000–6,000

US\$6,100–9,000  
€4,500–6,700

280

**AN ITALIAN GOLD AND ROCK CRYSTAL PENDANT**  
17TH CENTURY, THE FRAME PERHAPS LATER

The square central rock-crystal panel carved with St Anthony of Padua wearing his Franciscan habit, holding a lily stalk, the frame applied with smaller rock-crystals, with two suspension loops  
3¼ in. (8 cm.) wide

£6,000–8,000

US\$9,100–12,000  
€6,800–9,000



281

**A SPANISH OR ITALIAN GOLD, ENAMEL AND  
ROCK CRYSTAL PENDANT**  
SECOND HALF 17TH CENTURY

The convex oval rock-crystal sides enclosing a monstrance with green enamel beneath a blue enamel archway supported on Corinthian columns, in gold border enameled on both sides with white, pink and black flowers alternating with black enamel balusters, with suspension ring  
1½ in. (4 cm.) wide

£4,000–6,000

US\$6,100–9,000  
€4,500–6,700





282

**AN ITALIAN JEWELLED AND ENAMEL RELIQUARY CRUCIFIX**  
17TH CENTURY

In the form of a cross Lorraine, the lower bar with two pendant pearls, one side enamelled with the crucifixion of Christ, the other side set with garnets, each enamelled with the Instruments of the Passion, with suspension loop  
2 in. (5.1 cm.) high

£10,000-15,000

US\$16,000-23,000

€12,000-17,000



(back)



(front)





**283**

**A SPANISH GOLD, ENAMEL AND VERRE EGLUMISE PENDANT  
SECOND HALF 17TH CENTURY**

The oval pendant with white, red and green enamelled scroll borders, painted on one side with St John the Baptist as a child, the other side painted with St Teresa of Avila, each under glass, with suspension loop and connected to an enamelled rosary terminal  
5½ in. (15 cm.) long

£8,000–12,000

US\$12,000–18,000

€9,000–13,000

**284**

**A SPANISH OR SPANISH COLONIAL SILVER-MOUNTED PENDANT  
LATE 17TH CENTURY**

Oval, painted on copper, one side with the crucified Christ, the other with the black Madonna and Christ Child, with elaborately jewelled crown, headpiece and robe, both beneath glass and within plain silver frame, with suspension loop  
3¼ in. (8.4 cm.) high

£1,500–2,500

US\$2,300–3,800

€1,700–2,800



**285**

**A CONTINENTAL GOLD AND ENAMEL ORDER  
PROBABLY 18TH CENTURY**

Apparently formed as the Orders of St Esprit in the form of a white enamelled cross mounted on one side with a dove and on the other with Christ giving a blessing, the arms of the cross alternating with applied enamelled fleur-de-lys, with wood-bead cross tied to a suspension loop  
6 in. (15 cm.) high

£5,000–7,000

US\$7,600–11,000

€5,700–7,900

**286**

**AN IBERIAN JEWELLED, GOLD, ENAMEL AND  
ROCK CRYSTAL PENDANT**  
SECOND HALF 17TH CENTURY

The square bevelled rock crystal enclosing an enamelled scene of Mary, the Christ Child and the three Magi within an openwork three-dimensional archway, the gold frame applied with scrolling strapwork set with diamonds, the reverse enamelled with blue and red flowers, with suspension hook

2½ in. (6 cm.) high

£6,000–8,000

US\$9,100–12,000

€6,800–9,000



**287**

**A CONTINENTAL LARGE  
SILVER-GILT PENDANT**  
PROBABLY SPANISH, FIRST HALF OF THE  
17TH CENTURY

Circular with eight pierced balusters around the frame, the centre with square plaque within a scroll border, engraved on one side with the Virgin and Child, and on the other side St Peter, with suspension loop

5 in. (12.2 cm.) diam.

4 oz. 6 dwt. (133 gr.)

£2,000–3,000 US\$3,100–4,500

€2,300–3,400



(front)



(back)

**288**

**A SPANISH OR SPANISH COLONIAL GOLD AND  
ENAMEL-MOUNTED PENDANT**

Oval and with black and white enamelled gold mount, one side with St John the Baptist in a landscape, the other with a painted scene of two winged angels warming a shroud decorated with five images, with suspension loop

3 in. (7.6 cm.) high

£6,000–8,000

US\$9,100–12,000

€6,800–9,000







**\*289**

**A BELGIAN SILVER-MOUNTED WOOD POINTER**  
MARK OF PETRUS VAN DEUREN, MECHELEN, 1754

The tapering wood handle applied with silver acanthus leaf bands, mounted with realistically cast pointing hand at one terminal, with leaf-engraved finial, *marked on the base of the hand*

14½ in. (36 cm.) long

£8,000–12,000

US\$12,000–18,000

€9,000–13,000



**~290**

**A DUTCH SILVER AND MOTHER-OF-PEARL CASKET**  
CIRCA 1820, APPARENTLY UNMARKED

Elongated octagonal on four leaf feet, the sides and hinged domed cover fitted with carved mother-of-pearl panels depicting flora, fauna and people conversing and smoking pipes, with a raised silver thumbpiece chased with scrolls, leaves and a bird's head, the interior with silver-gilt lining, fitted with a functioning lock

6¾ in. (17.2 cm.) wide

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROPERTY FORMERLY IN THE COLLECTION OF  
PERCY MACQUOID

**291**

**A DUTCH SILVER TEAPOT**  
MARK OF HENDRIK SWIERINK,  
AMSTERDAM, 1757

Octagonal pear-shaped on spreading foot,  
applied near the rim with cut-card scroll  
and trellis motifs, with leaf-capped spout,  
the hinged domed cover with turned part-  
wood finial, with wood scroll handle, *marked*  
*underneath, further marked underneath and on*  
*cover bezel with later Dutch tax marks*  
6¼ in. (16 cm.) high  
gross weight 12 oz. 8 dwt. (386 gr.)

£6,000–8,000      US\$9,100–12,000  
€6,800–9,000



VARIOUS PROPERTIES

**\*292**

**A DUTCH SILVER BEAKER**  
MIDDELBURG, 1648, UNIDENTIFIED MAKER'S MARK A PEAR

Tapering cylindrical with flared rim and applied milled foot,  
engraved with strapwork intertwined with flowering vines from  
which hang bundles of fruit and vegetables, *marked underneath*  
6½ in. (16.7 cm.) high  
11 oz. 15 dwt. (366 gr.)

£6,000–8,000      US\$9,100–12,000  
€6,800–9,000

This mark, almost certainly a pear, is illustrated by J. de Bree, *Zeeuws Zilver*,  
Schiedam, 1978, p. 151, no. 623.





**\*293**

**TWO DUTCH SILVER CANDLESTICKS**

MARK OF JACOBUS GROENEWOUT, AMSTERDAM, 1727 AND 1728

Each on shaped square foot with leaf and scroll feet and engraved with scroll mantling border on textured ground, the square baluster stem chased with flowers and acanthus leaves, the tapering socket with shaped rim, *each marked under foot and on rim with later Dutch tax mark*

8½ in. (20.7 cm.) high

24 oz. 19 dwt. (776 gr.)

(2)

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

**\*294**

**A PAIR OF DUTCH SILVER CANDLESTICKS**

MARK OF HERMANUS NIEUWENHUY, AMSTERDAM, 1761

Each on cast shaped square foot with flower and branch corners, the baluster stem spirally chased with flowers, with conforming sockets with everted leafy rim, *each marked under foot near rim*

9¼ in. (23.5 cm.) high

31 oz. 6 dwt. (973 gr.)

(2)

£12,000–18,000 US\$19,000–27,000

€14,000–20,000



**295**

**A DUTCH SILVER BASKET**

MARK OF G. C. REESER, THE HAGUE, DATE LETTER INDISTINCT, FIRST QUARTER 20TH CENTURY

Shaped oval on applied pierced foot, the body pierced with scrolls, diaper-work and a vacant cartouche, the rim applied with scroll border, with two applied leaf and reeded-knop handles, *marked underneath and on side, the borders and handles marked with further tax mark*

14¾ in. (17.5 cm.) wide over handles

41 oz. 12 dwt. (1,293 gr.)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400







**296**

**A PAIR OF DUTCH SILVER-GILT TOY MINIATURE CANDLESTICKS**  
AMSTERDAM, 1740, MAKER'S MARK POORLY STRUCK, POSSIBLY THAT OF  
FREDERICK VAN STRANT II

Each on square base with canted corners, the octagonal baluster stem  
terminating in spool-shaped sockets, *each marked under foot*

1 ¼ in. (4.5 cm.) high

1 oz. 1 dwt. (32 gr.)

(2)

£1,200–1,800

US\$1,900–2,700

€1,400–2,000



**298**

**A PAIR OF DUTCH SILVER-GILT TOY MINIATURE CANDLE-SNUFFERS  
WITH A STAND**

THE STAND WITH MARK OF DANIEL VAN STRANT, AMSTERDAM, CIRCA  
1740, THE SNUFFERS WITH MARK OF PIETER I VAN SOMERWIL, AMSTERDAM,  
CIRCA 1740

The stand on octagonal foot with baluster stem, with double-scroll  
handle, the snuffers of scissor action, *the stand marked under foot, the  
snuffers marked on handle with maker's mark only*

the snuffers 2 7/8 in. (6.6 cm.) long

18 dwt. (28 gr.)

(2)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800



**297**

**A DUTCH SILVER-GILT TOY MINIATURE PIGGIN WITH  
A SILVER-GILT TOY MINIATURE BRAZIER**  
THE PIGGIN MARK OF FREDERICK VAN STRANT II, AMSTERDAM, 1738, THE  
BRAZIER APPARENTLY UNMARKED, 18TH CENTURY

The piggin of typical form with side handle, the brazier circular on  
three feet, the handle cast with openwork scrolls, *the piggin marked  
underneath, the brazier marked near rim with a later tax mark*

the brazier 2 ¼ in. (5.7 cm.) long

12 dwt. (18 gr.)

(2)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



**299**

**A DUTCH SILVER-GILT TOY MINIATURE BRAZIER,  
DUSTPAN AND SHOVEL**

THE BRAZIER MARKED INDISTINCTLY, THE DUSTPAN AMSTERDAM,  
CIRCA 1720, THE SHOVEL 18TH CENTURY

The brazier octagonal with overhead handle, the dustpan plain with  
loop handle the shovel chased with foliate

the shovel 3 in. (7.5 cm.) long

15 dwt. (22 gr.)

(3)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800



~300

**A DUTCH SILVER-GILT TOY MINIATURE BRAZIER AND GERMAN SILVER-GILT TOY MINIATURE TEAPOT**

THE BRAZIER MARK OF FREDERICK I VAN STRANT, AMSTERDAM, CIRCA 1720, THE TEAPOT APPARENTLY MARKED FOR AUGSBURG, 18TH CENTURY

The brazier on three fluted feet with part-turned ivory handle, the teapot with compressed *bombé* body and overhead handle, *the brazier marked inside and under bowl, the teapot marked under body* the brazier 3 in. (7.6 cm.) long gross weight 1 oz. 12 dwt. (49 gr.)

£1,000–1,500

(2)

US\$1,600–2,300

€1,200–1,700



302

**A PAIR OF DUTCH SILVER-GILT TOY MINIATURE PLATES**

MAKER'S MARK A CRESCENT MOON, PERHAPS A VARIATION OF THE MARK OF MICHEL MAENBEECK, LATE 17TH CENTURY

Each plain, the raised rim with a single incised line, *each marked twice underneath rim*

1¼ in. (4.5 cm.) diam.

10 dwt. (16 gr.)

(2)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



301

**A QUEEN ANNE SILVER TOY MINIATURE CANDLESTICK AND A DUTCH SILVER TOY MINIATURE IRON**

THE CANDLESTICK WITH MARK OF GEORGE MANJOY, LONDON, 1703, THE IRON AMSTERDAM, 1751, MAKER'S MARK INDISTINCT

The iron of typical form, the shaped rim with engine-turned border, the hinged cover with hook-shaped latch, with plain handle, the candlestick formed as a part-fluted column on stepped octagonal base, *the iron marked on and in base, the base and cover further struck with later assay marks for 1794–1830, the candlestick marked under base near rim*

the candlestick 2½ in. (5.4 cm.) high 1 oz. 12 dwt. (50 gr.)

(2)

£1,200–1,800

US\$1,900–2,700

€1,400–2,000



303

**A DUTCH SILVER TOY MINIATURE CRUET-BOTTLE POT AND A TOY MINIATURE SILVER KETTLE AND STAND**

THE CRUET-BOTTLE AMSTERDAM, 1737, MAKER'S MARK INDISTINCT, THE KETTLE AND STAND APPARENTLY UNMARKED

The cruet-bottle tapering cylindrical on domed foot, with scroll handle and swan's head spout, the cover with shell thumbpiece, the tea-kettle bullet-shaped on collet-foot, *the cruet-bottle marked under foot* the cruet-bottle 2.3/16 in. (5.5 cm.) high

2 oz. 4 dwt. (69 gr.)

(2)

£800–1,200

US\$1,200–1,800

€900–1,300



THE PROPERTY OF A LADY  
(LOTS 304-315)

This extraordinary collection of toys was acquired by Samuel Courtauld (1876-1947) before 1940 when they were published by P. A. S. Phillips in *Silver Wrought by the Courtauld Family*. The mis-attribution of the mark was corrected by Arthur Grimwade who identified the distinctive 'DC' mark as that of David Clayton, who was free by patrimony of the Merchant Taylors' Company as the son of another David Clayton in 1689. Both his first mark, entered in 1697, and his second in 1720 appear only on toys. Samuel Courtauld is perhaps best remembered today as one of the greatest collectors of his time and the founder of the Courtauld Institute. His brother Stephen, who also formed a collection of toys which probably included lot 305 here, rebuilt the medieval palace at Eltham into an Art Deco home for himself and his wife Virginia. The palace is now in the care of English Heritage.



**304**

**A GEORGE II SILVER TOY MINIATURE COFFEE-SERVICE**

MARK OF DAVID CLAYTON, LONDON, CIRCA 1720

Comprising: A tea-table with incurved corners, *marked near rim with maker's mark and lion passant struck three times*  
A kettle, stand and lamp with overhead part-wood handle, *the kettle marked underneath with maker's mark and lion passant twice*  
A coffee-pot with part-turned wood handle, *marked underneath with maker's mark only and near rim with lion passant*  
A sugar-bowl and cover, *marked underneath with maker's mark only*  
A cream-jug, *marked underneath with maker's mark only*  
A tea-caddy, *marked underneath with maker's mark only*  
Five tea-bowls and saucers, *each marked with maker's mark only*  
Three spoons, *each marked with maker's mark only*  
the tea-table 5½ in. (13.6 cm.) wide  
gross weight 6 oz. 17 dwt. (208 gr.)

(19)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**PROVENANCE:**

Samuel Courtauld (1876-1947) by 1940 and by descent.

**LITERATURE:**

P. A. S. Phillips, *Silver Wrought by the Courtauld Family*, London, 1940, p. 74, pl. XXXVIII  
(as by Augustine Courtauld, the sugar bowl shown without cover).



**305**

**A PAIR OF GEORGE II SILVER TOY MINIATURE CANDLESTICKS**  
CIRCA 1720, ATTRIBUTED TO DAVID CLAYTON

Each on stepped circular base, the baluster stem terminating in spool-shaped socket, *each marked underneath with lion passant only*  
2½ in. (7.5 cm.) high  
1 oz. 6 dwt. (40 gr.)

(2)

£800–1,200

US\$1,200–1,800  
€900–1,300

**PROVENANCE:**

Probably Sir Stephen Lewis Courtauld by 1940 and by descent.

**LITERATURE:**

P. A. S. Phillips, *Silver Wrought by the Courtauld Family*, London, 1940, p. 76, pl. XL.



**307**

**A GEORGE II SILVER TOY MINIATURE PUNCH-BOWL**  
MARK OF DAVID CLAYTON, LONDON, CIRCA 1720

Plain tapering on collet foot, with shaped rim, *marked underneath with lion passant and on side with maker's mark*  
2½ in. (6.2 cm.) diam.  
16 dwt. (24 gr.)

£800–1,200

US\$1,200–1,800  
€900–1,300

**PROVENANCE:**

Samuel Courtauld (1876–1947) by 1940 and by descent.

**LITERATURE:**

P. A. S. Phillips, *Silver Wrought by the Courtauld Family*, London, 1940, p. 74, pl. XXXVIII.



**306**

**A GEORGE II SILVER TOY MINIATURE TANKARD**  
MARK OF DAVID CLAYTON, LONDON, CIRCA 1720

Tapering cylindrical with scroll handle, the domed hinged cover with scroll thumbpiece, *marked underneath with maker's mark and lion passant, further marked inside with maker's mark*  
2 in. (5 cm.) high  
1 oz. (34 gr.)

£700–1,000

US\$1,100–1,500  
€790–1,100

**PROVENANCE:**

Samuel Courtauld (1876–1947) by 1940 and by descent.

**LITERATURE:**

P. A. S. Phillips, *Silver Wrought by the Courtauld Family*, London, 1940, p. 74, pl. XXXVIII.



**308**

**A GEORGE II SILVER TOY MINIATURE BEER-JUG**  
MARK OF DAVID CLAYTON, LONDON, CIRCA 1720

Plain pear-shaped and on collet foot, with scroll handle and beak-form spout, *marked underneath with maker's mark only twice*  
1¾ in. (4.4 cm.) high  
12 dwt. (19 gr.)

£700–1,000

US\$1,100–1,500  
€790–1,100

**PROVENANCE:**

Samuel Courtauld (1876–1947) by 1940 and by descent.

**LITERATURE:**

P. A. S. Phillips, *Silver Wrought by the Courtauld Family*, London, 1940, p. 74, pl. XXXVIII.





THE PROPERTY OF A LADY  
(LOTS 304-315)

**309**

**A GEORGE II SILVER TOY MINIATURE KETTLE AND STAND**  
MARK OF DAVID CLAYTON, LONDON, CIRCA 1720

The kettle globular with overhead part-turned wood handle, on conforming stand, *marked under kettle and on cover with maker's mark and lion passant*, the stand *marked with lion passant only*  
3¼ in. (8.2 cm.) high; gross weight 2 oz. 2 dwt. (66 oz.)

£700-1,000

US\$1,100-1,500

€790-1,100

PROVENANCE:

Samuel Courtauld (1876-1947) by 1940 and by descent.

LITERATURE:

P. A. S. Phillips, *Silver Wrought by the Courtauld Family*, London, 1940, p. 74, pl. XXXVIII.



**311**

**A GEORGE II SILVER TOY MINIATURE BRAZIER**  
MARK OF DAVID CLAYTON, LONDON, CIRCA 1720

Circular with pierced sides and three scroll supports, with a part-turned wood handle, *marked in the bowl with maker's mark and lion passant twice*  
3½ in. (9.2 cm.) long; gross weight 13 dwt. (21 gr.)

£700-1,000

US\$1,100-1,500

€790-1,100

PROVENANCE:

Samuel Courtauld (1876-1947) by 1940 and by descent.

LITERATURE:

P. A. S. Phillips, *Silver Wrought by the Courtauld Family*, London, 1940, p. 74, pl. XXXVIII.



**310**

**THREE GEORGE II SILVER TOY MINIATURES**  
MARK OF DAVID CLAYTON, LONDON, CIRCA 1720

Comprising: a tapering mug, *marked with maker's mark underneath and near rim with lion passant*; a baluster caster, *marked underneath with maker's mark only* and a cup and cover, perhaps converted from a sugar-bowl, *marked underneath with maker's mark only*  
the cup and cover 1½ in. (4.9 cm.) high; 1 oz. 4 dwt. (37 gr.) (3)

£700-1,000

US\$1,100-1,500

€790-1,100

PROVENANCE:

Samuel Courtauld (1876-1947) by 1940 and by descent.

LITERATURE:

P. A. S. Phillips, *Silver Wrought by the Courtauld Family*, London, 1940, p. 74, pl. XXXVIII.



**312**

**THREE GEORGE II SILVER TOY MINIATURES**  
MARK OF DAVID CLAYTON, LONDON, CIRCA 1720

Comprising: a grill with tapering handle, *marked on handle with maker's mark only*; a saucepan with part-turned wood handle, *marked underneath with maker's mark and lion passant* and a bleeding-bowl, handle lacking, *marked at rim with maker's mark and lion passant*  
the grill 3½ in. (8.9 cm.) long; gross weight 1 oz. 2 dwt. (35 gr.) (3)

£700-1,000

US\$1,100-1,500

€790-1,100

PROVENANCE:

Samuel Courtauld (1876-1947) by 1940 and by descent.

LITERATURE:

P. A. S. Phillips, *Silver Wrought by the Courtauld Family*, London, 1940, p. 74, pl. XXXVIII.

313

**A GEORGE II SILVER TOY MINIATURE FIRE-GRATE  
AND TWO IMPLEMENTS**

MARK OF DAVID CLAYTON, LONDON, CIRCA 1720

The shaped back-plate chased with a vacant medallion, with an openwork grill and two tapering legs, with a pair of tongs and a shovel, with an associated fender, *marked on back-plate with maker's mark only three times, the fender marked with maker's mark and lion passant, the shovel marked with maker's mark only*  
4¼ in. (10.7 cm.); 3 oz. 13 dwt. (115 gr.) (4)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

**PROVENANCE:**

Samuel Courtauld (1876–1947) by 1940 and by descent.

**LITERATURE:**

P. A. S. Phillips, *Silver Wrought by the Courtauld Family*, London, 1940, p. 74, pl. XXXVIII.



314

**A GEORGE II SILVER TOY MINIATURE CHOCOLATE-POT  
AND MOLINET**

MARK OF DAVID CLAYTON, LONDON, CIRCA 1720

Cylindrical, the detachable cover with hole for the molinet, *marked under pot and near rim, the molinet marked three times with maker's mark only*

2½ in. (6.3 cm.) high; gross weight 17 dwt. (26 gr.) (2)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

**PROVENANCE:**

Samuel Courtauld (1876–1947) by 1940 and by descent.

**LITERATURE:**

P. A. S. Phillips, *Silver Wrought by the Courtauld Family*, London, 1940, p. 74, pl. XXXVIII.



315

**A SET OF TEN GEORGE II SILVER TOY MINIATURE DINNER-PLATES  
AND A STAND**

MARK OF DAVID CLAYTON, LONDON, CIRCA 1720

The plates plain circular, the stand on three legs, with a pivoting support, *marked on each plate with maker's mark only, the stand marked on two feet with maker's mark and lion passant, the support further marked with maker's mark only*

3¾ in. (8.5 cm.) high; 1 oz. 3 dwt. (37 gr.) (11)

£1,000–2,000

US\$1,600–3,000

€1,200–2,200

**PROVENANCE:**

Samuel Courtauld (1876–1947) by 1940 and by descent.

**LITERATURE:**

P. A. S. Phillips, *Silver Wrought by the Courtauld Family*, London, 1940, p. 74, pl. XXXVIII.







316

THE PROPERTY OF A LADY

**316**

**A CHARLES II SILVER TUMBLER-CUP**

CIRCA 1670, MAKER'S MARK RUBBED, C7, PROBABLY LONDON

Plain cylindrical, engraved with a coat-of-arms within plumes, *marked underneath with maker's mark only*

3 in. (7.5 cm.) diam.

4 oz. 18 dwt. (153 gr.)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

PROVENANCE:

A Lady [Miss Kennedy]; Christie's, London, 14 March 1917, lot 77 (£65 to Dr Harris).

THE PROPERTY OF A GENTLEMAN

**317**

**A CHARLES II SILVER TUMBLER-CUP**

LEEDS, CIRCA 1680, MAKER'S MARK RW, PROBABLY FOR ROBERT WILLIAMSON

Plain cylindrical, engraved underneath with initials 'B' over 'IM', *marked underneath with maker's mark, B and town mark*

2½ in. (6.7 cm.) diam.

1 oz. 13 dwt. (52 gr.)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

Almost certainly The Hon. Mrs J. de Courcy; Christie's, London, 5 November 1963, lot 167 (£185 to How).  
with How of Edinburgh, London, April 1992.

The use of a mark depicting the Golden Fleece, which also forms part of the coat-of-arms of the city of Leeds, as an unofficial hallmark for Leeds is discussed by James Lomax (J. Lomax, *British Silver at Temple Newsam and Lotherton Hall*, Leeds, 1992, p. 183). Lomax records a number of pieces which are marked with the maker's mark RW, almost certainly the same mark which appears on the present tumbler-cup and which is believed to be the mark of Robert Williamson. A review of the existing body of work would suggest that he was among the top silversmiths working in Leeds in the last half of the 17th century, producing not only spoons but also a flat-topped tankard and a chocolate-pot.



317



THE PROPERTY OF A EUROPEAN COLLECTOR  
(LOTS 318-320)

**318**

**A CHARLES II SILVER-GILT PORRINGER AND COVER**

LONDON, 1676, MAKER'S MARK TC, A FISH ABOVE, ATTRIBUTED TO THOMAS COOPER

Cylindrical on moulded foot, the lower body chased with foliate, the cover similarly chased and with foliage-wrapped finial, engraved with a coat-of-arms, the cover pricked with initials S\*S, prick engraved underneath with initials and an inscription, *marked under foot, the cover unmarked*

5¼ in. (14.5 cm.) high

21 oz. (653 gr.)

The inscription reads 'S\*S Bapt 30 July 1677 Dorothy Smith'.

The arms are those of Smith impaling Weston for Dorothy, Lady Smith, widow of Sir Sebastian Smith Kt. (d.1674), of Cuddesdon, co. Oxford. The initials S\*S are for her grandson Sebastian Smith (1677-1753), son of Sir Sebastian Smith Kt. (d.1733) who married Grace Astyne, daughter and heiress of Edward Astyne, in 1667. Sebastian Smith studied at Westminster School, Christ Church, Oxford, the college of his father and grandfather. He matriculated at the age of 18 in July 1696. He became a B.A. in 1700 and an M.A. in 1702/3. He was admitted a pupil of the Middle Temple in 1699. He died intestate in 1752 and was buried at Cuddesdon. A small legacy of £50 was left to Westminster School in his memory, presumably by his widow or daughter and heir Barbara.

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

**PROVENANCE:**

Given by Dorothy, Lady Smith, widow of Sir Sebastian Smith Kt. (d.1674), of Cuddesdon, co. Oxford to her grandson son Sebastian Smith, (1677-1753) then by descent to

Anonymous sale; Christie's, London, 19 March 1986, lot 259.

The attribution of this maker's mark is based on an on-going research project at Goldsmith's Hall.





319

THE PROPERTY OF A EUROPEAN COLLECTOR  
(LOTS 318-320)

**319**

**A CHARLES II SILVER TANKARD**

LONDON, 1671, MAKER'S MARK EG,  
ATTRIBUTED TO EDWARD GLADWIN

Tapering cylindrical, the flat hinged cover with a scroll  
thumbpiece, *marked near handle, on cover and handle*

6¼ in. (16 cm.) high

21 oz. 6 dwt. (663 gr.)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**PROVENANCE:**

The Late Sir Charles Clore; Christie's, London,  
28 November 1985, lot 45.

The attribution of this maker's mark is based on an on-going  
research project at Goldsmith's Hall.

**320**

**A CHARLES II SILVER TANKARD**

YORK, 1683, MAKER'S MARK IO, POSSIBLY FOR JOHN OLIVER

Tapering cylindrical, the flat hinged cover with a scroll  
thumbpiece, later engraved with a coat-of-arms, *marked  
near handle, on cover and on handle*

6¾ in. (17.1 cm.) high

21 oz. 10 dwt. (669 gr.)

The arms are those of Preston.

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

**PROVENANCE:**

The Late Sir Charles Clore; Christie's, London,  
28 November 1985, lot 46.



320

VARIOUS PROPERTIES

321

**A PAIR OF CHARLES II SILVER MUGS**

LONDON, 1684, MAKER'S MARK IS WITH PILLAR BETWEEN

Each inverted bell-shaped on slightly domed foot, with reeded band and bead-capped scroll handle, engraved with a coat-of-arms, *each marked under foot, each further engraved underneath with scratchweights '7=15' and '8=13'*

3¼ in. (9.5 cm.) high

15 oz. 10 dwt. (482 gr.)

The arms are those of Wyche, probably for Sir Peter Wyche (1628–1699) or his brother Sir Cyril Wyche (c.1632–1707). They were the sons of Sir Peter Wyche (d.1643), merchant and ambassador to the Ottoman Porte (Constantinople). It is more likely that the mugs belonged to the younger of the two sons as the elder, Peter was serving abroad in 1679 as ambassador to Hamburg and also lived in straightened circumstances after the fall of King James II. His younger brother Cyril died owning estates in Norfolk and with a wealth estimated at £100,000. Both were fellows of the Royal Society. A tankard engraved with the arms of Sir Cyril by the hound sejant maker, now identified as Richard Blackwell, circa 1650, together with a set of six Irish shield top spoons, Dublin, 1699 and a caster, London, 1707 each engraved with the Wyche arms from the collection of Edward Cyrill Newcomb of Feltwell Hall, Brandon, Norfolk were sold Christie's London, 16 May 1916. (2)

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

PROVENANCE:

Sir Peter Wyche (1628–1699) or his brother Sir Cyril Wyche (c.1632–1707)

A Lady [Miss Kennedy]; Christie's London, 17 December 1924, lot 39, (£101 to Crichton)

Ernest Samuel Makower (1876–1946), Trustee of the London Museum, and then to his widow Rachel Makower (d.1960)

The Makower Collection; Sotheby's London, 16 March 1961, lot 72.

EXHIBITED:

London, 25 Park Lane, W.1., *A Loan Exhibition of Old English Plate*, 1929, no. 92, pl. XVII.







THE PROPERTY OF A EUROPEAN COLLECTOR

**322**

**A PAIR OF QUEEN ANNE SILVER CANDLESTICKS**

MARK OF JOSEPH BIRD, LONDON, 1708, BRITANNIA STANDARD

Each on octagonal base with baluster stem terminating in a spool-shaped socket, engraved with a crest, *each marked underneath and on socket*

6½ in. (16.5 cm.) high

23 oz. 13 dwt. (735 gr.)

The crest is that of Montagu as later borne by the Dukes of Manchester.

(2)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 21 November 1985, lot 39.



THE PROPERTY OF A NOBLEMAN

**323**

**A QUEEN ANNE SILVER CASTER**

MARK OF CHRISTOPHER CANNER, LONDON, 1705

Baluster and on domed reeded foot, applied with a plain band above part-fluting, the detachable bayonet-mounted cover pierced with scrolling foliage and flowers, with baluster finial, engraved with a coat-of-arms, *marked near rim and on cover*

7¼ in. (18.4 cm.) high

9 oz. 10 dwt. (295 gr.)

£2,500–4,000

US\$3,800–6,000

€2,900–4,500

VARIOUS PROPERTIES

324

**A WILLIAM AND MARY SILVER BOWL**

MARK OF ANTHONY NELLE, LONDON, 1692

Plain circular and on spreading foot, with gadrooned borders, the centre later engraved with a coat-of-arms within baroque cartouche, *marked on base and engraved with scratchweight 'bason & Col.' 60-17'*

1 3/4 in. (34.5 cm.) diam.

40 oz. 9 dwt. (1,258 gr.)

The arms are those of Fetherstonhaugh impaling

Lethieullier, for Sir Matthew Fetherstonhaugh 1st Bt.

(c.1714-1774) and his wife Sarah (1725-1788), daughter of Christopher Lethieullier, director of the Bank of England.

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

PROVENANCE:

Sir Matthew Fetherstonhaugh 1st Bt. (c.1714-1774) and

then by descent to his son

Sir Harry Fetherstonhaugh 2nd Bt. (1754-1846) and then to

his widow

Mary Ann, Lady Fetherstonhaugh (d.1874) and then to her sister

Frances Bullock Fetherstonhaugh (d.1895) and then bequeathed to

Admiral the Hon. Sir Herbert Meade-Fetherstonhaugh (1875-1964) and then given to

Richard James Meade-Fetherstonhaugh (1913-1958)

The Executors of the late Richard James Meade-

Fetherstonhaugh; Christie's, London, 26 April 1972, lot 61

Sotheby's, New York, 16 April 2005, lot 292.



(detail)







**325**

**A PAIR OF GEORGE II SILVER CANDLESTICKS**

MAKER'S MARK I.F. BELOW CROWN, POSSIBLY FOR JOHN FLAVILL, LONDON, CIRCA 1720

Each on octagonal base with double baluster stem terminating in spool-shaped socket, each marked twice under foot with maker's mark only  
5¾ in. (14.5 cm.) high

20 oz. 17 dwt. (648 gr.)

(2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



**326**

**A QUEEN ANNE SILVER-GILT TUMBLER-CUP**

MARK OF NATHANIEL LOCK, LONDON, 1712, BRITANNIA STANDARD

Of typical form, later engraved with a lozenge-of-arms, marked underneath

2¾ in. (7 cm.) diam.

3 oz. 15 dwt. (117 gr.)

The arms are those of Gilbert quartering Clare.

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

327

**A GEORGE I SILVER CASTER**

MARK OF PAUL DE LAMERIE, LONDON, 1719

Octagonal and on conforming base, the detachable cover pierced with foliage scrolls and lattice work and engraved with portrait busts, with vase-shaped finial, later engraved with two crest and underneath with an inscription, *marked underneath, further engraved underneath with a scratchweight '24=15=0'*

8½ in. (21.6 cm.) high

22 oz. 19 dwt. (714 gr.)

The crests are those of Serocold and Pearce.

The inscription reads '*Presented by Walter Arcedeckne to Edward Serocold Pearce July 1842*'. Both attended Eton College and entered St. John's College, Cambridge in March 1814 and November 1813 respectively.

£8,000-12,000

US\$12,000-18,000

€9,000-13,000

**PROVENANCE:**

Presented to the Rev. Edward Serocold Pearce F.R.S. (later Pearce-Serocold) (1796-1849) by his friend Walter Arcedeckne (1797-1865) in July 1842, and then by descent.

**WALTER ARCEDECKNE (1797-1865)**

He was the third son of Chaloner Arcedeckne of Glevring Hall, co. Suffolk. He was educated at Eton College and St. John's College Cambridge. He died in 1865, his residences listed as being in Lower Grosvenor Street and Lewes Crescent, Kempton, Brighton.

**EDWARD SEROCOLD PEARCE F.S.A (1796-1849)**

He was the only son of the Rev. William Serocold Pearce D.D., Master of Jesus College, Cambridge. He was educated at Eton College and both St. John's College and Jesus College, Cambridge. He was admitted to the Inner Temple in 1818 and was ordained in 1822. He became curate of St. Mary-le-Bone. He married twice, firstly in 1824 Georgina Elizabeth, the daughter of George Smith M.P. and secondly in 1842 Charlotte, daughter of Col. A. Vansittart of Shottesbroke Park. He died in 1849 and a memorial was raised in his memory in Cherry Hinton church, Cambridge.





VARIOUS PROPERTIES

**328**

**A GEORGE II SCOTTISH PROVINCIAL  
SILVER QUACH**

MARK OF JOHN BAILLIE, INVERNESS, CIRCA 1740

Of typical form on waisted foot, the handles  
engraved with hatched borders and initials

'CMK' and 'KMR', *marked near rim*

5 3/4 in. (13.5 cm.) wide over handles

2 oz. 15 dwt. (86 gr.)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



THE PROPERTY OF A NOBLEMAN

**329**

**A GEORGE I SILVER DRESSING-TABLE WHISK**

CIRCA 1720, APPARENTLY UNMARKED

Of typical form, the octagonal baluster handle with a double-baluster

finial, engraved with a crest

total length 7 3/4 in. (19.7 cm.)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



**330**

**A GEORGE II SILVER TABLE-BELL**

CIRCA 1740, APPARENTLY UNMARKED

Of typical form with reeded rim, engraved with two bands of  
diaperwork, the handle with baluster knob

4 1/2 in. (11.5 cm.) high

4 oz. 9 dwt. (139 gr.)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700





#### VARIOUS PROPERTIES

**331**

#### A GEORGE II SILVER BRAZIER

MARK OF PAUL CRESPIN, LONDON, 1732

Compressed baluster on four shell-capped ball-and-claw feet, the sides pierced and engraved with fruit baskets with scroll and leaf mantling, with two lion mask-capped drop-ring handles, engraved on two sides with a coat-of-arms, with a clear glass liner, *marked inside*  
9.5 in. (24.5 cm.) wide over handles

The arms are those of Howe for Emmanuel Scrope, Viscount Howe (c.1699-1735), who married Mary Sophia Charlotte in 1719, first daughter of Charlotte Sophia, *suo jure* Countess of Darlington, and wife of John Adolph, Baron von Kielmansegge. Emmanuel Scrope became the M.P. for Notts. from 1722-32 and subsequently became the Governor of Barbados (1732-35).

£8,000-12,000

US\$12,000-18,000

€9,000-13,000

#### PROVENANCE:

Anonymous sale; Christie's, London, 10 July 1984, lot 380.

A New York Collector; Sotheby's, New York, 24 October 2000, lot 391.

Anonymous sale; Sotheby's, Olympia, 21 November 2002, lot 170.

#### LITERATURE:

Christie's *Pictorial History of English and American Silver*, p. 168 Michael Clayton, *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, New York, 1971, p. 79





**332**

**A PAIR OF GEORGE II SAUCEBOATS**

MARK OF CHARLES MARTIN, LONDON, 1736

Each oval on three scroll-capped pad feet with shaped rim and leaf-capped double-scroll handle, each engraved underneath with the initial 'S' and later engraved with a crest, *each marked underneath* 6¼ in. (17.2 cm.) long  
25 oz. 3 dwt. (782 gr.)  
The crest is that of Fletcher.

(2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



**-333**

**A GEORGE II SILVER TEA KETTLE, STAND AND LAMP**

MARK OF PAUL CRESPI, LONDON, 1730, BRITANNIA STANDARD

With overhead leather-covered swing handle, the rim engraved with putti, scrolls and mantling, the hinged cover with part-ivory baluster finial, the stand on three scroll legs, the fixed lamp with detachable cover, engraved with a crest and vacant cartouche, *the kettle marked underneath foot and on cover, the stand marked under lamp and on cover* 9½ in. (24.5 cm.) high  
gross weight 48 oz. 2 dwt. (1,495 gr.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

**PROVENANCE:**

The Estate of Guy Fairfax Cary; Christie's, New York,  
27 October 2005, lot 444.

334

**A GEORGE II SILVER BASKET**

MARK OF EDWARD ALDRIDGE, LONDON, 1749

Oval and on four foliage scroll cartouche-capped feet, with fruiting grapevine border above pierced sides, the overhead swing handle with grotesque masks and a vacant cartouche, engraved with a coat-of-arms, *marked underneath, the base further faintly later engraved with a scratchweight '57=12'* 14¼ in. (36 cm.) wide

The arms are probably the assumed arms of Cox. A very similar coat-of-arms, but with the chief, or upper part of the arms, charged with a rose between two ostrich feathers were granted in 1761 to Cox of London. They are perhaps as a variation of the unofficial arms used by the family before the official grant.

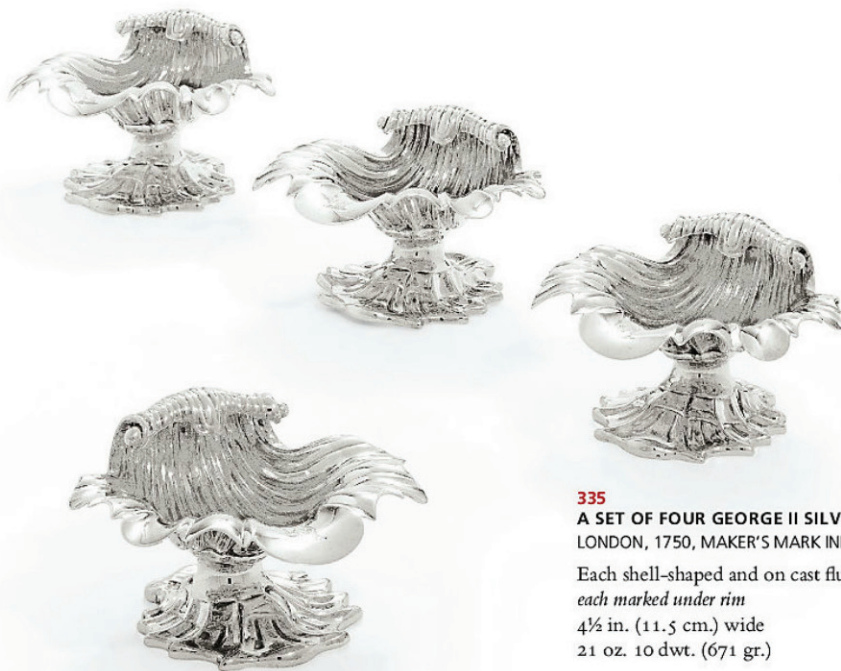
£5,000-7,000

US\$7,600-11,000

€5,700-7,900

## PROVENANCE:

A Lady; Christie's, London, 14 July 1993, lot 66.



335

**A SET OF FOUR GEORGE II SILVER SALT-CELLARS**

LONDON, 1750, MAKER'S MARK INDISTINCT

Each shell-shaped and on cast fluted foot, later engraved with a crest, *each marked under rim*

4½ in. (11.5 cm.) wide

21 oz. 10 dwt. (671 gr.)

(4)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

## PROVENANCE:

with Bulgari, Rome.





THE PROPERTY OF A EUROPEAN COLLECTOR

**336**

**A GEORGE II SILVER COFFEE-POT**

MARK OF PAUL DE LAMERIE, LONDON, 1744

Tapering cylindrical and on spreading circular foot with curved leaf-capped partly-fluted spout, hinged domed cover and pinecone finial, the body chased with bands of shells, scrolls and foliage on a matted ground and engraved with a crest and a coat-of-arms within a rococo cartouche, *marked near handle, under base and on cover bezel*

9½ in. (24 cm.) high

gross weight 29 oz. 3 dwt. (907 gr.)

The arms are those of Ballard, of Cradley, Herefordshire.

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 14 July 1988, lot 178.

A Gentleman; Christie's, London, 6 November 1996, lot 144.

VARIOUS PROPERTIES

**337**

**A SET OF TWELVE GEORGE II SILVER DINNER-PLATES**

MARK OF PETER TAYLOR, LONDON, 1750

Each shaped circular with gadrooned rim, engraved with a coat-of-arms, *each marked underneath near rim, each further engraved underneath with inventory numbers and scratchweights as follows:* 'Nº 49 17oz=6', 'Nº 50 15 9=', 'Nº 51 16=3', 'Nº 52 17=8', 'Nº 53 16=8=12', 'Nº 54 16=5', 'Nº 55 17 5=12', 'Nº 56 16=17=12', 'Nº 57 16=6=12', 'Nº 58 16=12=12', 'Nº 59 17=', 'Nº 60 16=8=12'

9½ in. (24.1 cm.)

186 oz. 18 dwt. (5,814 gr.)

The arms are those of Lamb impaling Coke, for Matthew Lamb (d.1768), later created a baronet in 1755, and his wife Charlotte, daughter of the Rt. Hon. Thomas Coke of Melbourne, co. Derby. Their son Sir Peniston Lamb 2nd Bt. (1748–1828) was created Viscount Melbourne in 1781. William, 3rd Viscount (1779–1848) was serving as Prime Minister on the accession of Queen Victoria. (12)

£10,000–15,000

US\$16,000–23,000

€12,000–17,000



337

338

# TWO GEORGE II SILVER MEAT-DISHES

MARK OF FREDERICK KANDLER, LONDON, 1752 AND 1756

Each shaped oval with gadrooned rim, engraved with a coat-of-arms below a baron's coronet, engraved underneath with initials 'F' over 'HA', each marked underneath, each further engraved with a scratchweight '52=12'

1 7/4 in. (45.2 cm.) wide

102 oz. 11 dwt. (3,190 gr.)

The arms are those of Pitt for Thomas, 1st Lord Camelford, Baron of Boconnoc (1736/37-1793). He married Anne Wilkinson, daughter of Pinckney Wilkinson, in 1771. He graduated from Clare Hall, Cambridge in 1759 with an M.A. Thomas Pitt was known as a gentleman architect and Italophile, naming his house in Twickenham the Palazzo Pitti. Fellow architect Sir John Soane described Pitt as having '*classical taste and profound architectural knowledge*'. Horace Walpole wrote that he was '*very amiable and very sensible*' and asked his advice on the decoration of Strawberry Hill. Soane worked on two of Pitt's country houses, Petersham Lodge in Richmond in 1781 and Burnham Westgate Hall in Norfolk in 1783. Camelford was the nephew of Prime Minister William Pitt, 1st Earl of Chatham. He was M.P. for the rotten borough of Old Sarum and Okehampton during the 1760s and 70s. He was elevated to the peerage in 1784.

(2)

£3,500-5,500

US\$5,300-8,300

€4,000-6,200



338





339

339

**A GEORGE II SILVER SOUP-TUREEN AND COVER**

LONDON, 1757, MAKER'S MARK TG, PROBABLY FOR THOMAS GILPIN

Oval *bombé* and on *rocaille* capped scroll feet, with gadrooned border and two scroll handles, later engraved on each side with a coat-of-arms, the detachable cover with scroll handle above chased foliage scrolls, engraved on each side with a crest, *marked underneath and on cover bezel*

14¼ in. (37.5 cm.) high

72 oz. 7 dwt. (2,251 gr.)

The arms are those of Hervey with Elwell in pretence, for Lieut. Felton Lionel Hervey (1751-1785), of Englefield Green, co. Surrey and his wife Selina Mary Elwill (d. 1841), only daughter and heiress of Sir John Elwill, 4th Bt. MP, of Exeter, co. Devon, whom he married in 1779. Their son Felton Elwell Hervey (1782-1819) later Hervey-Bathurst was created a baronet in 1818.

£6,000-8,000

US\$9,100-12,000

€6,800-9,000



340



**340**  
**A GEORGE III SILVER MEAT-DISH**  
 MARK OF ROBERT GARRARD, LONDON, 1813

Shaped oval with a *guilloché* border, engraved with a coat-of-arms below an earl's coronet, *marked underneath, further engraved with a scratchweight '1 12'*  
 2 3½ in. (60 cm.) wide  
 110 oz. 16 dwt. (3,447 gr.)  
 The arms are those of Ashburnham, for George, 3rd Earl of Ashburnham (1760-1830).

£5,000-8,000

US\$7,600-12,000  
 €5,700-9,000

**341**  
**A SET OF FOUR GEORGE II SILVER CANDLESTICKS**  
 MARK OF WILLIAM CAFE, LONDON, 1759

Each with square foot with gadrooned rim, the baluster stem terminating in a gadrooned spool-shaped socket with detachable nozzle, *each marked under foot and on socket, two further engraved underneath with scratchweights 'N° 1 22" 16' and 'N° 3 22" 8'*  
 10¼ in. (26 cm.) high  
 87 oz. 6 dwt. (2,716 gr.)

£10,000-15,000

US\$16,000-23,000  
 €12,000-17,000

(4)





342

**A SET OF SIX GEORGE II IRISH SILVER CANDLESTICKS**

MARK OF BARTHOLOMEW MOSSE, DUBLIN, CIRCA 1740

Each on shaped square base with baluster stem, the spool-shaped socket with detachable nozzle, engraved on base and nozzle with a crest, *each marked under base, on socket and nozzle, the bases further engraved with scratchweights* '14=7½', '14=14½', '14=13', '14=14', '14=7½', and '14=16½', the nozzles engraved with scratchweights '2=7', '2=12', '2=13', '2=7½', '2=13', and '2=15'

8¾ in. (21.9 cm.) high

100 oz. 6 dwt. (3,150 gr.)

The crest is that of Perceval-Maxwell.

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

(6)

343

**A GEORGE II IRISH SILVER SALVER**

MARK OF BARTHOLOMEW MOSSE, DUBLIN, 1749

Shaped circular on four scroll feet, with shell, bacchic putto mask, leaf and scroll-cast rim, engraved with coat-of-arms, *marked underneath*

17 in. (43.2 cm.) diam.

76 oz. 8 dwt. (2,377 gr.)

The arms are those of Maxwell impaling Montgomery, for Robert Maxwell (d.1769) of Finnebrogue, co. Down and his second wife Mary, daughter of William Montgomery of Grey Abbey, co. Down, whom he married in 1749.

£3,000–5,000

US\$4,600–7,500

€3,400–5,600





344

**A GEORGE III IRISH SILVER PRESENTATION SNUFF-BOX**

MARK OF RICHARD WHITFORD, DUBLIN, 1807

Rectangular with canted corners, the hinged cover engraved with two coats-of-arms and an inscription, *marked inside cover and base*

3 3/4 in. (9.8 cm.) long

6 oz. 5 dwt. (194 gr.)

The inscription reads 'Presented by the Court of Directors of the Apothecaries Hall Dublin to Dr. Robt. Percival [sic] as a Token of their Esteem for his Attention to the Improvement of their Profession, Dublin Wm. Callaghan Sec. 4 January 9th 1807'

The first coat-of-arms is that of the Apothecaries Company, Dublin.

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

**PROVENANCE:**

Presented to Dr Robert Perceval M.D. (1756–1839), later first Professor of Chemistry at Trinity College, Dublin and Physician-General to the Army in Ireland 1818–1821.

Robert Perceval was the son of a barrister and was educated at both Trinity College, Dublin and Edinburgh University where he studied medicine. He also studied on the Continent but returned to Dublin in 1782 when he became lecturer of Chemistry at the University of Dublin. In 1785, he helped found the Royal Irish Academy and in the same year was appointed as the first Professor of Chemistry at the University of Dublin. The presentation of the box no doubt relates to his role as inspector of apothecaries, which he undertook from 1786. He is remembered for his philanthropic works and for his role in the Prison Discipline Society, which became the Howard Society and subsequently the Howard League for Penal Reform.





345

**A GEORGE III IRISH SILVER BASKET**

MARK OF WILLIAM NOWLAN, DUBLIN, 1817,  
FURTHER STAMPED WEST

Circular and on domed foot, chased with scrolls, fruit, masks and cartouches below the foliage-cast rim, the swing handle chased with husks and with female mask terminals, engraved with a crest, *marked under foot and on handle, engraved with scratchweight '51'8'*

13½ in. (33.3 cm.) diam.

50 oz. 18 dwt. (1,583 gr.)

The crest is that of Maxwell probably for John Waring Maxwell (1788–1869), son of John Waring Maxwell (d.1802) and his wife Dorothea (d.1842), daughter of Robert Maxwell (d.1769) of Finnebrogue, co. Down. John Waring senior took the additional name and arms of Maxwell upon the death of his wife's brother in 1792 when the Maxwell estates passed to her. This basket, as with the entrée dishes offered in this sale, were possibly a wedding present to John Waring Maxwell as he married the heiress Madelina, daughter of David Ker of Portavo, co. Down, in 1817.

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

346

**A SET OF FOUR GEORGE III SILVER ENTRÉE-DISHES AND COVERS**

MARK OF S. C. YOUNGE AND CO., SHEFFIELD, 1819

Each oblong with gadrooned rims with shells and foliage at intervals, the detachable cover with similar gadrooning and detachable scroll and foliage ring handles, each cover engraved twice with a coat-of-arms, *each marked on dish, cover and handle*

12 in. (30.5 cm.) long

234 oz. 2 dwt. (7,283 gr.)

The arms are those of Waring quartering Maxwell for John Waring Maxwell (1788–1869), son of John Waring Maxwell (d.1802) and his wife Dorothea (d.1842), daughter of Robert Maxwell (d.1769) of Finnebrogue, co. Down. John Waring senior took the additional name and arms of Maxwell upon the death of his wife's brother in 1792 when the Maxwell estates passed to her. The entrée dishes were possibly a wedding present to John Waring Maxwell as he married the heiress Madelina, daughter of David Ker of Portavo, co. Down, in 1817. (4)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700





347

**A PAIR OF VICTORIAN SILVER MODELS OF A KNIGHT AND KING ON HORSEBACK**

MARK OF ROBERT GARRARD, LONDON, 1867

Each realistically cast, one modelled as a knight holding his hand aloft, the other modelled as a King wearing a coat chased with the Royal arms, drawing his sword, each on a shaped base chased to simulate grass, *each marked on base, horse's tail, stirrup and sword* 10 $\frac{1}{2}$  in. (27.7 cm.) high and smaller 74 oz. 12 dwt. (2,320 gr.)

(2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



348

**A PAIR OF OLD SHEFFIELD PLATE WINE-COOLERS, COLLARS AND LINERS**  
CIRCA 1820

Each campana-shaped with shell and foliage-heightened gadrooned rim, on domed foot with shell and gadroon band, with leaf and scroll handles 10 $\frac{1}{4}$  in. (26 cm.) high

(2)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700





349

**A WILLIAM IV SILVER-GILT CUP AND COVER**

MARK OF EDWARD, EDWARD, JOHN AND WILLIAM BARNARD, LONDON, 1833

Campana-shaped with flower and foliage-cast rim, on shaped circular foot chased with acanthus and with flower-cast knopped stem, chased with flowers and leaves, with openwork scroll, flower and leaf handles, the detachable cover with realistically cast rose finial, marked near rim, inside cover and on finial 17½ in. (44.4 cm.) high 129 oz. 2 dwt. (4,014 gr.)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

350

**A GEORGE V SILVER TRAY**

MARK OF JAMES DEAKIN AND SONS, SHEFFIELD, 1921, RETAILED BY JAMES E. BALL, BELFAST

Oval with pierced gallery and integral handles, engraved with facsimile signatures and inscription under a coat-of-arms, marked near rim

2 5½ in. (64.7 cm.) wide

124 oz. 6 dwt. (3,865 gr.)

The inscription reads 'Presented to Col. The Right Hon. R. D. Perceval-Maxwell. D.S.O., P.C., D.L. On His Retirement From the Mastership of the East Down Harriers by the Sporting Farmers over whose land he hunted for a period of thirty years. July 1922'.

The arms are those of Maxwell quartering Perceval for Lt. Col. Robert David Perceval-Maxwell (d.1932).

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



351

**A GEORGE III SILVER SALVER**

MARK OF RICHARD RUGG, LONDON, 1768

Shaped circular and on four ball and claw feet, the gadrooned border with foliage scrolls at intervals, engraved with initials 'STA' within foliage cartouche, *marked underneath*

14½ in. (37 cm.) diam.

43 oz. 9 dwt. (1,352 gr.)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

**PROVENANCE:**

Anonymous sale; Christie's, London, 5 March 1997, lot 123.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

\*352

**A PAIR OF GEORGE III IRISH SILVER-GILT SAUCE-TUREENS AND COVERS**

DUBLIN, 1769, MAKER'S MARK INDISTINCT

Shaped oval and on four scroll-capped feet, with two scroll handles, the detachable covers with fruiting finial, engraved with a coat-of-arms below an earl's coronet, with the traces of later gilding, *each marked underneath, the bases engraved with scratchweights '24=6' and '23=16'*

8 in. (20.2 cm.) wide

45 oz. 19 dwt. (1,429 gr.)

The arms are those of Gore with Saunders in pretence for Sir Arthur Gore, 3rd Bt. and 1st Earl of Arran (1703–1773) and his wife Jane (d. 1747), daughter and heiress of Richard Saunders, of Saunders Court, co. Wexford and widow of William Worth, who he married in 1730/1. He was created an earl in 1762. He educated at Trinity College, Dublin achieving a B.A. in 1722. He became a barrister in King's Inns in 1730 and was M.P. for Donegal Borough from 1727 until 1758. He was High Sheriff of Wexford in 1738 and served as Custos Rotulorum of co. Mayo from 1762 until his death in 1773. (2)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

**PROVENANCE:**

Galerie Jörg Stucker, Bern, May 1959, lots 68 and 69.







VARIOUS PROPERTIES

**353**

**A PAIR OF GEORGE III SILVER SAUCE-TUREENS AND COVERS**

MARK OF JOHN DENZLOE, LONDON, 1792

Each elongated octagonal and on shaped foot with wrigglework border and scroll handles, the slightly domed covers with vase-shaped finials, each body and cover engraved with initials 'JC', *each marked under foot and inside cover*

8 $\frac{3}{4}$  in. (22 cm.) wide over handles

37 oz. 19 dwt. (1,180 gr.)

(2)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

**~354**

**A GEORGE III SILVER TEA-URN**

MARK OF JOHN ROBINS, LONDON, 1790

Vase-shaped and on square plinth with four ball feet, with two reeded loop handles, the foliage cast spout with ivory tap, the rim, foot and detachable cover each engraved with bands of foliage, engraved with a coat-of-arms within drapery, *marked underneath and on cover bezel*

14 in. (35.5 cm.) high

gross weight 39 oz. 10 dwt. (1,228 gr.)

The arms are those of Harrison of Atcliffe, co. Lancaster and Elkington, co. Northampton.

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



PROVENANCE:

Anonymous; Christie's, Edinburgh, 21 November 1989, lot 128.



355

**A PAIR OF GEORGE III SILVER THREE-LIGHT CANDELABRA AND WITH TWO MATCHING CANDLESTICKS**

MARK OF DANIEL SMITH AND ROBERT SHARP, LONDON, 1787

Each on octagonal foot with tapering stems which terminate in vase-shaped socket, the candelabra with detachable leaf-clad branches, each terminating in vase-shaped sockets with octagonal drip-pans and detachable nozzles, centring a vase-shaped socket with a detachable finial with acorn knop, each engraved with initials, *each marked under foot, the branches marked on the central sockets, the nozzles further marked and engraved underneath 'No 1', 'No 2', 'No 3' and 'No 4'*

1 5/4 in. (38.6 cm.) high and smaller

123 oz. 13 dwt. (3,846 gr.)

(4)

£20,000-30,000

US\$31,000-45,000

€23,000-34,000





#### MR GARRICK AND MRS CIBBER IN ROMEO

Mrs Susanna Cibber was a celebrated actress of her time, especially in the more tragic Shakespearean roles. On her death, Garrick proclaimed, '*tragedy is dead on one side.*'



#### MRS BELLAMY IN BELINDA

George Ann Bellamy starred in a number of plays at Drury Lane and wrote a memoir entitled, '*An Apology for the Life of George Ann Bellamy*', detailing her life and exploits.



#### MR AND MRS BARRY IN VENICE PRESERV'D

'*Venice Preserved*' was a significant tragedy of the 1680s, revived by Garrick's company. Spranger Barry was considered to be '*silver-tongued.*' He married Anne, also an actress.



#### MR FOOT IN THE DEVIL ON TWO STICKS

'*The Devil on Two Sticks*' was adapted by Samuel Foote, who was considered one of the great satirists and mimics of his time, even taking on the much respected Garrick.



#### MR DIBDEN IN MUNGO

Charles Dibden wrote the opera '*The Padlock*'. He starred as the play's main character Mungo, and had to wear blackface. The play premiered at Drury Lane Theatre in 1768.



#### MR MOODY AS CYMON IN HARLEQUIN INV'

'*Harlequin's Invasion*' was written by David Garrick, the only play in which he ventured into pantomime. Contrary to pantomime tradition, the characters in Garrick's play have spoken dialogue.



#### GARRICK IN THE DAGGER SCENE MACBETH

David Garrick was best known for his Shakespearean roles. He was aware that his role as Macbeth would call upon all of his acting powers, especially in the dagger scene.



#### MR GARRICK IN MACBETH

Garrick first acted as Macbeth in 1744, vowing to revive the play as it had originally been written by Shakespeare, replacing a different version of the play, written by William Davenant.



**A PAIR OF GEORGE III SILVER-GILT TEA-CADDIES**

APPARENTLY UNMARKED, CIRCA 1770

Each oblong, the silver-gilt frame chased and pierced on each side with a differing theatrical scene, within twisted-wire borders and above openwork husk and foliage borders, each scene identified with an inscription, the detachable covers with theatrical motifs and a vacant cartouche within foliage, flower and beaded borders, each with blue glass liner, the cover lined in blue glass.

4¾ in. (12 cm.) high

(2)

£7,000–10,000

US\$11,000–15,000

€7,900–11,000

Each of the actors portrayed on these caddies was a member of the Drury Lane acting company and theatre, and worked with David Garrick (1717-1779). Garrick was a renowned actor during his lifetime, promoting realistic acting over the bombastic style that had become entrenched in Georgian theatre. Through managing the theatre, he also brought a consistency to set design, costume and special effects. Garrick was also a producer and playwright, adapting plays from the Restoration era.

The theatrical scenes are taken from Richard Sawyer and John Smith's, *Dramatic Characters of Different Portraits from the English Stage*, which was published in London in 1770. An enlarged edition was published three years later. The copper-plate engravings which illustrate the text were executed by Louis Fesch (1738-1777). The engravings themselves are after theatrical portraits thought to have been in the collection of the Duchess of Northumberland.

The present pair of caddies is an addition to the very small group of similar caddies. One pair is in the Thyssen Bornemisza collection and illustrated in H. Müller, *The Thyssen Bornemisza Collection, European Silver*, London, 1986, no. 14, pp. 68-73. The pair share three scenes with the present lot. Another caddy is in the Victoria and Albert Museum (Museum no. S.185-1981), which was sold Sotheby's, London, 23 April 1981, lot 156. A further caddy was sold Christie's, London, 27 November 1985, lot 152. The collection of the Folger Museum, Washington, U.S.A. also includes an example. A related set of three caddies in their similarly decorated shagreen box is in the Bristol Museum and Art Gallery, illustrated in H. Müller, *op. cit.*, p. 73, figs 8 and 9.





THE PROPERTY OF A GENTLEMAN

357

### THE DONCASTER CUP, 1783

#### A GEORGE III SILVER-GILT CUP AND COVER

MARK OF WILLIAM HOLMES, LONDON, 1783, RETAILED BY PICKETT AND RUNDELL

Vase-shaped and on domed acanthus and beaded fluted foot, the lower body chased with foliage framed by applied acanthus husks, the rim with foliage scroll band on a matted ground, each side applied with a medallion, one cast with putti riding in a chariot pulled by beasts, the other with Helios riding in the Chariot of the Sun, the body further applied with four smaller classical medallions after James Tassie, with acanthus and guilloché-chased handles, the cover with finial cast as Victory, the foot engraved with an inscription, *marked on foot and cover bezel, the foot stamped Pickett & Rundell Fecit*, in fitted oak case

20¼ in. (51.4 cm.) high

111 oz. 3 dwt. (3,457 gr.)

Holmes, W. The inscriptions read 'Doncaster Cup 1783' and 'Tho. Thornhill & Rich. S. Milnes Esq. Stewards'

£20,000–30,000

US\$31,000–45,000

£23,000–34,000

#### PROVENANCE:

Presented by the stewards of Doncaster races, Thomas Thornhill (1734–1800) of Fixby Hall, co. York and Richard Slater Milnes (1759–1804) of Frystson Hall, co. York to the winner of the Doncaster Stakes on 25 September 1785.

William Garforth (1752–1828) of Wiganthorpe Hall, co. York, owner of the winning horse, his grey colt *Pacolet* and then by descent.

#### THE DONCASTER CUP

The Doncaster Cup, which is run over four miles, dates back to 1766 and is the oldest of all the cup races which have been run continuously since their foundation; the Ascot Gold Cup having only commenced in 1807. Until 1831, the cup, valued at 100 guineas, was the only prize being paid for by the stewards.

The prize in 1783 also included 10 gns added by the Corporation. The race, twice round the course, was won by Garforth's *Pacolet*; out of *Pacolet*; beating Mr Stapleton's five year old chestnut horse *Petrach*, which came second and the Earl Fitzwilliam's bay horse *Privateer* which came in third. The fourth place was filled by *Thornville*, a bay horse belonging to Mr Wentworth.

#### WILLIAM GARFORTH

The Garforth family were a well-established Yorkshire mercantile family. His great uncle had been governor of the Merchant Adventurers Company in York twice in the 1720s and 30s. William married well, securing the hand of Frances Dalton, daughter of John Dalton (d.1811) of Sleningford, in 1778, and in the same year bought the estate of Wiganthorpe from the Weddell family. He set out on an ambitious program of rebuilding, employing the fashionable York architect John Carr. He was High Sheriff of Yorkshire in 1815.

He was also an enthusiastic owner of bloodstock and raced many horses at Doncaster, Richmond and York. He was a man of principal and resigned from racing in 1820 as 'no honourable man... could train either with confidence or satisfaction when even Gentlemen betted around and made up their books as a matter of business.' (M. Huggins, *Flat Racing and British Society*, 1790-1914; London, 2000, p. 56).

A posthumous note in Charles Armiger's *The Sportsman's Vocal Cabinet* of 1830 refers to Garforth as 'a zealous and steady supporter of the turf... a very excellent landlord, a liberal benefactor to the poor and a right honest sportsman - whose horses always "ran to win if they could" leaving a brilliant example behind him highly worthy of imitation.'

#### THE DESIGN OF THE CUP

The design of this cup and a number of other Doncaster cups from this period follow the style of Robert Adam (1728-1792), the Scottish architect and designer. Adam is particularly remembered for his designs for the Richmond race cups executed for Thomas Dundas (d.1820), later first Baron Dundas, two examples of which were sold in the Wentworth sale, Christie's, London, 8 July 1998 lots 15 and 19. Similarities can be drawn with the present Doncaster cup, such as the characteristic spool-shaped cover, which is derived from antique Roman altar forms. Other influences are visible in the design of the cup: the oval medallion depicting the sun god Helios in his chariot and the scene with putti both of which are in the style of the gems and cameos produced by James Tassie (1735-1799), the renowned modeller and gem cutter. Tassie also provided numerous designs for Josiah Wedgwood (1730-1795) and the silversmith Matthew Boulton (1728-1809). The overall form of the cup has strong parallels with a number of Boulton and Fothergill designs for tea-urns as published in their pattern-book, vol. I, illustrated in N. Goodison, *Matthew Boulton, Ormolu*, London, p. 71, pl. 228.

#### PICKETT AND RUNDELL

The business was originally named Thread and Pickett, at the sign of the Golden Salmon, 32 Ludgate Hill, and was founded circa 1758. Philip Rundell joined William Pickett in 1767 and became Pickett's business partner in 1771. William Holmes supplied a number of racing cups to Pickett and Rundell and it is interesting to note the similarities between the present cup and the Tredegar Gold Cup made by Gabriel Wirgman but supplied by Pickett and Rundell to the Society for Equitable Assurances on Lives and Survivorships in 1782, sold Christie's, London, 17 November 2009, lot 278. The Doncaster Race Cup of 1776, by William Holmes, is signed Pickett & Rundell (see J. Lomax, *British Silver at Temple Newsam and Lotherton Hall*, London, no. 9, pp. 17-19) and the Doncaster Cup of 1793 is by William Holmes for Rundell and Bridge. On Pickett's retirement in 1786 he was replaced as Rundell's partner by John Bridge, and the firm's name changed from Pickett & Rundell to Rundell & Bridge, and later around 1804, with the addition of Rundell's nephew, to Rundell, Bridge and Rundell, who supplied both King George III and the Prince of Wales, later King George IV.









VARIOUS PROPERTIES

**358**

**FOUR GEORGE III SILVER-GILT CANDLESTICKS**

THREE WITH MARK OF WILLIAM PITTS AND JOSEPH PREEDY, LONDON, 1798 AND 1799, ONE WITH MARK OF JOSEPH PREEDY, LONDON, 1802

Each on circular base chased with foliage border, the fluted plinth supports a classically draped female figure holding in one hand a torch-like sconce surmounted by a leaf-clad wax-pan and socket, with removable nozzles, two engraved with a crest, some with slightly differing casting, *each marked on base and figure, three further marked on sockets*

1 5/4 in. (40 cm.) high and slightly smaller

1 50 oz. 4 dwt. (4,672 gr.)

£8,000–12,000

(4)

US\$12,000–18,000

€9,000–13,000

**359 No Lot**



360

**A GEORGE III SILVER SOUP-TUREEN AND COVER**

MARK OF JOSEPH ANGELL, LONDON, 1816

Oval on four lion mask ball-and-claw feet, with applied acanthus leaf and shell-capped handles and gadrooned rim, the domed stepped cover with detachable shell and foliage handle, *marked under cover, on cover bezel and body*

1 5/4 in. (38.7 cm.) wide over handles

138 oz. (4,293 gr.)

£7,000–10,000

US\$11,000–15,000

€7,900–11,000

361

**A GEORGE III SILVER INKSTAND**

MARK OF JOSEPH WYATT, LONDON, 1794

Formed as a globe on a stand with flower and leaf swags connecting caryatid and grape-capped supports with four scroll legs, the globe fitted with two sliding panels to reveal two ink pots, a sander and a silver-capped pencil and fountain pen nib, *marked on stand, the sliding panels and near rim*

7 in. (17.2 cm.) high

£7,000–10,000

US\$11,000–15,000

€7,900–11,000







362

**A PAIR OF GEORGE III SILVER ENTREE DISHES, COVERS AND HANDLES**

MARK OF RICHARD COOKE, LONDON, 1807

Each circular with gadrooned rim, the covers part-fluted, with bead and shell handle, the covers engraved twice with a coat-of-arms, the bases engraved twice with a crest, *marked on base, inside cover and on finial*

11 in. (28.2 cm.) diam.

134 oz. (4,168 gr.)

The arms are those of Durham for Sir Philip Charles Henderson Calderwood Durham K.C.B. (1763-1845).

(2)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

Sir Philip Charles Henderson Calderwood (1763-1845), was the third son of James Durham and his wife Ann, daughter and heir of Thomas Calderwood. He entered the navy in 1777 on the *Trident*, later being appointed acting lieutenant of the *Victory*, the ship which later saved him after the sinking of the *Royal George*.

In 1799, he married Lady Charlotte Matilda Bruce, the only surviving daughter of the Earl of Elgin, before going to join the *Endymion* in 1801, moving to the *Defiance* in 1803. After seeing action off Cape Finisterre the ship was sent home to be refitted but instead was turned around to join Nelson off Cadiz.

Durham continued his rise after Trafalgar, where he was slightly wounded, becoming rear-admiral in 1810, being nominated a KCB in 1815 and a vice admiral in 1819. He later entered politics as the MP for Queensborough from 1830.

363

**A PAIR OF GEORGE III SILVER WINE-COOLERS, COLLARS AND LINERS**

MARK OF THOMAS AND JAMES CRESWICK, SHEFFIELD, 1813

Each campana-shaped on circular domed gadrooned foot, the body part-fluted with gadrooned rim and applied with two ribbon-tied reeded handles terminating in fruit-filled bowls, each engraved with a coat-of-arms, *each marked on foot, cover bezel and on liner near rim*

each 9¼ in. (23.5 cm.) high

157 oz. (4,885 gr.)

The arms are those of Whitshed quartering Hawkins impaling Bentinck for Admiral James Hawkins-Whitshed, G.C.B. (1762-1849) and his wife Sophia Henrietta, daughter of Capt. John Albert Bentinck R.N., whom he married in 1791.

(2)

£15,000-25,000

US\$23,000-38,000

€17,000-28,000







364

364

**A GEORGE III SILVER ARGYLE**

MARK OF PETER AND WILLIAM BATEMAN, LONDON, 1810

Plain vase-shaped on circular foot with reeded rim, fitted inside with tapering cylindrical container with detachable cover, with wood handle, the stepped domed detachable cover with wood baluster finial, *marked under foot near rim and on both cover bezels*

7¼ in. (18.5 cm.) high

gross weight 11 oz. 3 dwt. (347 gr.)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

365

**A GEORGE III SILVER ENTREE-DISH**

MARK OF PAUL STORR, LONDON, 1817

Shaped oblong with a foliage and shell heightened gadrooned border, engraved with a coat-of-arms below a duke's coronet, *marked underneath, further struck with number '291'*

11 in. (28 cm.) wide

The arms are those of Powlett, almost certainly for William John Frederick Powlett, later Vane, later 3rd Duke of Cleveland of the second creation (1792–1864), he took the name of Powlett in lieu of Vane by Royal license in 1813 under the terms of the will of his maternal grandmother, the dowager Duchess of Bolton (d.1809). Presumably the duke's coronet was later engraved after his brothers death in 1864.

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

**PROVENANCE:**

with Shrubsole, London, 1996.



365

FROM A SWISS PRIVATE COLLECTION

**\*366**

**A PAIR OF GEORGE III SILVER SALVERS**

MARK OF WILLIAM BATEMAN, LONDON, 1817

Each oblong and on foliage-capped paw feet, with shell and foliage- heightened gadrooned border, engraved with a coat-of-arms, *each marked underneath*

11 in. (28 cm.) diam.

52 oz. (1,616 gr.)

The arms are those of MacTaggart impaling another, probably Kymer, for John MacTaggart of Ardwell (1789–1867) and his wife Susanna (1784–1864), daughter and eventual heiress of John Kymer of Streatham Park, Surrey. John was later created a baronet in 1841. He was the Liberal M.P. for Wigtown from 1835 to 1857. (2)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



366

THE PROPERTY OF A LADY  
(LOTS 367-369)

**367**

**A SET OF TWELVE GEORGE III SILVER DINNER-PLATES**

MARK OF PAUL STORR, LONDON, 1811

Each shaped circular with a shell and foliage-heightened gadrooned rim, engraved with a crest  
below an earl's coronet, *each marked underneath*

10½ in. (26.5 cm.) diam.

294 oz. 5 dwt. (9,156 gr.)

(12)

£10,000-15,000

US\$16,000-23,000

€12,000-17,000





THE PROPERTY OF A LADY  
(LOTS 367-369)

**368**  
**A GEORGE III SILVER SOUP-TUREEN**  
**AND COVER**

MARK OF WILLIAM BENNETT, LONDON, 1809

Oval *bombé* and on four lion-mask capped paw feet, with foliage- capped scroll handles, applied on each side with a vacant foliage and *rocaille* cartouche, the detachable cover with double scroll handle, *marked underneath and on cover bezel*

14 $\frac{3}{8}$  in. (37.3 cm.) wide over handles  
128 oz. 14 dwt. (4,003 gr.)

£4,000-6,000      US\$6,100-9,000  
€4,500-6,700



**369**  
**A PAIR OF GEORGE III SILVER ENTREE-DISHES AND COVERS ON OLD SHEFFIELD PLATED STANDS**

MARK OF WILLIAM BURWASH AND RICHARD SIBLEY, LONDON, 1809, THE HANDLES WITH THE MARK OF EDWARD FARRELL, LONDON, 1827, RETAILED BY KENSINGTON LEWIS

The dishes each with shell and foliage-heightened gadrooned rims, the fluted domed covers engraved with a coat-of-arms on one side and initials on the other, the later detachable handles cast as foliage, the stands each on paw feet and with foliage and scroll-cast handles, *marked on each dish, inside covers and on handles, the covers further stamped 'Lewis London'*

the stands 14 in. (35.5 cm.) wide over handles  
150 oz. 12 dwt. (4,684 gr.)

Farrell, E. The arms are those of Norton impaling another, possibly Hyde.

£3,000-5,000

US\$4,600-7,500  
€3,400-5,600

(2)



THE PROPERTY OF A GENTLEMAN

**370**

**THE RICHMOND GOLD CUP, 1819**

**A GEORGE III SILVER-GILT CUP AND COVER**

MARK OF PHILIP RUNDELL, LONDON, 1819

Campana-shaped on circular domed foot chased with palm leaves and scales with a fluted knob, the part-fluted body chased with a band of fruiting grapevines and on one side with race horses, the two applied handles in the form of oak branches terminating in acorns and leaves, the domed plain cover with egg-and-dart rim, the finial in the form of a ribbon-tied wreath, on beaded palmate calyx, the body engraved with an inscription, *marked near rim, on cover and finial*  
 17¼ in. (45.1 cm.) high  
 97 oz. 10 dwt. (3,033 gr.)

The inscription reads 'Richmond Races 1819 Stewards  
 Thomas Dundas Esq.' Sheldon Cradock Esq.'

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

**PROVENANCE:**

Presented by the stewards of the Richmond Races, Thomas Dundas, later 1st Earl of Zetland, (1795-1839) and Sheldon Cradock (1777-1852) on 6 October 1819 to William Garforth (1752-1828) of Wiganthorpe Hall, co. York, owner of the winning horse, his bay colt *Otho* and then by descent.

The Gold Cup which had a value of 100 gns with an addition £341 and 4 shillings added by subscribers was run over four miles on 6 October 1819. The field consisted of six horses with William Garforth's *Otho* winning. Mr Riddell's *Doctor Syntax* came second and Colonel Cradock's *Sir Walter* third. Contemporary newspaper reports have conflicting details with regards to the unplaced runners, however it was noted that there were 'high odds against the winner [10 to 1]', and it was 'a most excellent race'. (Edward and James Weatherby's *Racing Calendar* for 1819).





#### VARIOUS PROPERTIES

**371**

#### A PAIR OF GEORGE III SILVER-GILT WINE-COASTERS MARK OF ROBERT GARRARD, LONDON, 1818

Each circular, the sides chased with leaf and shell openwork panels, the base engraved with a foliage cartouche and mounted on wood, marked on base and near lower rim  
5¾ in. (14.5 cm.) diam.

(2)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

**372**

#### A SET OF FOUR GEORGE III SILVER CHAMBER-CANDLESTICKS MARK OF BENJAMIN SMITH, LONDON, 1819

Each circular base with fruit, flower and foliage cast borders, the leaf-capped scroll handle support the conical extinguisher, with detachable nozzles, each marked underneath, on extinguisher and nozzle  
6¼ in. (15.5 cm.) diam.  
56 oz. 10 dwt. (1,760 gr.)

(4)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700





373

**A SET OF SIX GEORGE III SILVER SALT-CELLARS**

MARK OF SAMUEL HENNEL, LONDON, 1819

Each *bombé* circular and on leaf-capped paw feet, the sides chased with foliage and flowers on matted ground, with leaf-cast borders and gilt interiors, engraved with a crest below a Royal princess' coronet, *each marked underneath*, with associated later glass liners

4½ in. (11.5 cm.) diam.

80 oz. 17 dwt. (2,515 gr.)

The initial is probably that of Princess Sophia (1777-1848), fifth of the six daughters of George III and Queen Charlotte. Queen Charlotte was protective of her daughters, attempting to shield them from marriage, and limit their suitors. As such Princess Sophia never married, though she did form an attachment to Major General Thomas Garth (1744-1828), bearing him a son named Thomas (d. 1875), who Garth raised at Weymouth.

Following her death in 1848, Princess Sophia's jewellery and silver was valued by Garrard's at £6,728 2s 6d. Part of the remaining plate was sold by Garrard's in 1848 for £1,012 17s 6d. Vicarage Place and its residual contents were sold by Christie's, 1848-1849. (See Jane Roberts, ed., *George III and Queen Charlotte, Patronage, Collecting and Court Taste*, 2004, p. 388).

(6)

£10,000-15,000

US\$16,000-23,000

€12,000-17,000

374

**A SET OF TWENTY-FOUR GEORGE III SILVER DINNER-PLATES WITH VICTORIAN BORDERS**

MARK OF BENJAMIN SMITH, LONDON, FOUR 1818 AND TWENTY 1819, THE BORDERS WITH THE MARK OF DANIEL AND CHARLES HOULE, LONDON, 1842

Each shaped circular with a foliage heightened gadrooned border, engraved with a crest below an earl's coronet, *each marked underneath and on border*

10 in. (25.5 cm.) diam.

515 oz. 2 dwt. (16,023 gr.)

The crest is that of Bingham, possibly for George 3rd Earl of Lucan.

(24)

£10,000-15,000

US\$16,000-23,000

€12,000-17,000







~375

**A GEORGE III SILVER TABLE-SERVICE AND A GEORGE III SILVER-GILT AND MOTHER-OF-PEARL DESSERT-SERVICE**

MARK OF WILLIAM ELEY AND WILLIAM FEARN, LONDON, 1817 AND 1805

Fiddle, Thread and Shell pattern, the table-service engraved with two crests below a duke's coronet, the dessert-service engraved with a crest, comprising:

Eighteen table-spoons

Eighteen table-forks

Eighteen table-knives with Victorian steel blades and filled handles, *maker's mark AH only*

Eighteen dessert-spoons

Eighteen fruit-forks with mother-of-pearl handles

Eighteen fruit-knives with mother-of-pearl handles

Contained in a fitted brass-bound oak canteen

the case 20¾ in. (52.6 cm.) wide

151 oz. 14 dwt. (4,720 gr.)

(108)

£12,000–18,000

US\$19,000–27,000

€14,000–20,000



(the oak canteen)

376

**A VICTORIAN SILVER-GILT INKSTAND**

MARK OF WILLIAM BATEMAN AND DANIEL BALL,  
LONDON, 1839

Circular on spreading foot, the candlestick and pen-holders naturalistically formed as flowers on applied leafy vines that extend to form the handle, applied with a naturalistically cast moth, the cut-glass ink pot with plain screw-on cover engraved with a crest, *marked under base and on two leaves, the ink-pot marked on cover and mount*

5 in. (12.6 cm.) diam.

weighable silver 10 oz. 6 dwt. (320 gr.)

The crest is that of Duncombe.

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



377

**A WILLIAM IV SILVER SOUP-TUREEN AND COVER**

MARK OF EDWARD, EDWARD, JOHN AND WILLIAM  
BARNARD, LONDON, 1835

Oval and on four cast shell, foliage and rocaille feet, with two reeded handles and a gadrooned rim, the detachable cover with later reeded loop handle, engraved on each side with a coat-of-arms, *marked underneath and inside cover*

15 3/4 in. (39 cm.) wide

134 oz. 8 dwt. (4,180 gr.)

The arms are those of Birley co. Lancaster impaling another.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



378

**A VICTORIAN SILVER-GILT BOWL, COVER AND STAND**

MARK OF SAMUEL HAYNE AND DUDLEY CATER,  
LONDON, 1868

The shaped domed circular stand on three ball-feet and chased with shells and textured leaves, the octagonal bowl and detachable cover with rose finial similarly chased, *the stand and bowl marked near rim, the cover marked inside*

7 in. (17.8 cm.) across

23 oz. 10 dwt. (732 gr.)

£2,500-3,500

US\$3,800-5,300

€2,900-3,900







(with oak case)

379

**A GEORGE V SILVER CENTREPIECE IN THE FORM OF A BOAR HUNT**

MARK OF HOLLINGSHEAD AND BURTON, LONDON, 1910,  
MODELLED BY SIMON WILLIAM WARD WILLIS, 1910

Realistically cast and chased as two horsemen on horseback wielding spears and pursuing a wild boar, on naturalistic ground, *signed and marked on base*, on ebonised wood base, with fitted oak case the base 12 in. (35 cm.) wide

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

**PROVENANCE:**

Commissioned by Donald Graham (1874–1915) in celebration of his win of the Gujarat Cup, 1908 and by descent.



380

**A PAIR OF VICTORIAN SILVER FIGURAL SALT-CELLARS**

MARK OF JOHN SAMUEL HUNT, LONDON, 1856

Each formed as a figure in 18th century costume on gadrooned shaped-square base, the first a girl with basket and a rose in her right hand, the other formed as a boy with basket and with a bunch of grapes in his right hand, the baskets gilt-lined, the bases each engraved twice with a coat-of-arms and twice with two crests, *marked on bases and baskets, the bases further stamped 'Hunt & Roskell Late Storr & Mortimer 85 74'*

6¾ in. (17 cm.) high

27 oz. 12 dwt. (860 gr.)

The arms are those of Thornhill quartering Clarke with Thornhill in pretence for William Capel Clarke-Thornhill Esq. (d. 1898) and his wife Clara (d. 1865), daughter and heir of Thomas Thornhill Esq. of Fixby, Yorkshire, whom he married in 1855. William was granted the arms of Thornhill in 1856.

(2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

**PROVENANCE:**

William Capel Clarke-Thornhill (1832–1898).

A Lady; Christie's, London, 3 May 1995, lot 28.

381

**A GEORGE IV SILVER SOUP-TUREEN AND COVER**

MARK OF BENJAMIN SMITH, LONDON, 1821

Oblong and on four paw feet, with gadrooned border and with reeded loop handles, the detachable cover with foliage handle, *marked near handle, on cover and handle*

16 in. (40.5 cm.) wide

143 oz. 11 dwt. (4,465 gr.)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700







William Henry Wills (1810-1880)



Charles Dickens (1812-1870)

382

# CHARLES DICKENS' GIFT TO HIS EDITOR

## A VICTORIAN SILVER CLARET-JUG

MARK OF JOHN SAMUEL HUNT, LONDON, 1859

Of *ascos* form, with matted surface, the lip set with two cast goats, the bifurcated handle cast with foliage and centring a winged putto, the interior gilt, the handle engraved with an inscription, *marked near rim, the foot further stamped 'Hunt & Roskell Late Storr & Mortimer 218'*

8½ in. (21.5 cm.) high

31 oz. 10 dwt. (979 gr.)

Together with

DICKENS, Charles (1812-1870). *Charles Dickens as Editor being letters written by him to William Henry Wills his sub-editor* selected and edited by R.C. Lehmann. London: Smith, Elder & Co., 1912.

8° (220 x 140mm). 4 photogravure portraits. (Occasional very light spotting.) Original red cloth (spine faded, extremities lightly rubbed). The inscription on the claret jug reads 'Will<sup>m</sup> Henry Wills From Charles Dickens'.

(2)

£8,000-10,000

US\$12,000-15,000

€9,000-11,000

### PROVENANCE:

Purchased from Hunt and Roskell by Charles Dickens (1812-1870) and given to his editor William Henry Wills (1810-1880) as an expression of their friendship as recorded in a letter of 5 April 1862, then to Wills' wife

Janet Wills (d.1892) and bequeathed by her to Wills' great nephew Rudolph Chambers Lehmann (1856-1929), author of *Charles Dickens as Editor*, London, 1912.

### LITERATURE:

Letter from Charles Dickens to William Henry Wills, 5 April 1862  
G. Hogarth and M. Dickens, *The Letters of Charles Dickens*, London, 1880, vol. II, p. 171, (as quoted opposite).

R. C. Lehmann, *Charles Dickens as Editor*, London, 1912, pp. 307-308.

16, Hyde Park Gate, South  
Kensington Gore, W.,  
Saturday, Fifth April, 1862.

My Dear Wills:-

A little packet will come to you to-day from  
Hunt and Roskell's: almost at the same time,  
I think, as this note.

The packet will contain a Claret Jug. I hope it is a  
pretty thing in itself for your table, and I know that  
you and Mrs. Wills will like it none the worse  
because it comes from me.

It is not made of perishable material, and is so far  
expressive of our friendship. I have had your name and  
mine set upon it, in token of our many years of mutual  
reliance and trustfulness. It will never be so full of wine,  
as it is to-day of affectionate regard.

Ever faithfully yours,

Charles Dickens.





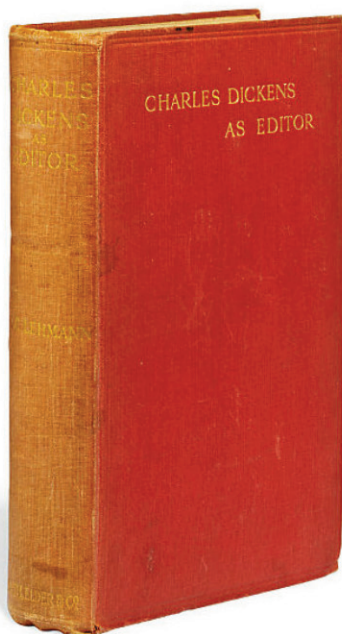
## WILLIAM HENRY WILLS AND CHARLES DICKENS

Wills was born in Plymouth, the son of a ship owner. The family moved to London around 1819. Wills later reminisced about the journey and his first impressions of London in an article he published 'Forty Years On' in *All the Year Round*, 8 April 1865. After the death of his father he became a journalist although Lehmann is hazy as to his exact career progression. He comments that he contributed to the *Penny and Saturday Magazines* and it was as a potential contributor that he first encountered Charles Dickens.

Dickens was the newly appointed editor of a recently established monthly magazine *Bentley's Miscellany*, having made his name in popular literary circle with his *Pickwick Papers*. Wills sent Dickens some articles, one of which was accepted and others followed. Wills was asked to join *Punch* when it was first published in 1841. In 1842 he became assistant editor at the *Chambers Journal* based in Edinburgh whilst still contributing to *Punch*.



(detail)



On leaving the *Chambers Journal* in 1845 he was to cross paths with Dickens a second time when he joined the *Daily News* as sub editor with Dickens as the editor. The first edition appeared in January 1846 but Dickens resigned his editorship soon after. Wills stayed with the paper for a number of years working for John Forster, Dickens' successor. Wills' professionalism and his excellent working relationship with his editor led Forster to suggest that Wills join the partnership which started the weekly journal *Household Words*. The journal was partly owned by Dickens' printers and publishers Bradbury and Hall, Forster, Dickens and Wills. It was the start of a professional relationship and friendship that was to last until Dickens' death twenty years later.

The gift of the claret jug to Wills came after a particularly difficult time for Dickens. He had separated from his wife in 1859 and the ensuing scandal in which both his sister-in-law Georgina Hogarth and the young actress Nelly Ternan were implicated caused the author a great deal of distress. The refusal of Bradbury and Evans as publishers of *Punch* to include a statement from Dickens on the state of his marriage led him to dissolve the partnership which produced *Household Words*. As a result of this he started *All the Year Round*, this time with Wills having twenty-five percent of the equity and Dickens seventy-five percent. The gift of the claret jug to Wills and his wife no doubt signifies the strength of both the professional support Wills provided and a friendship which endured the turbulent break up of Dickens' marriage.



**383**  
**A GEORGE III SILVER SOUP-TUREEN**  
**AND COVER**

MARK OF JOHN WAKELIN AND ROBERT GARRARD, LONDON, 1794

Oval on stepped oval foot with loop side-handles and a gadrooned rim, the slightly domed cover with vase finial, the body engraved on each side with a coat-of-arms below a baron's coronet, the cover engraved on each side with a crest below a baron's coronet, *marked on foot and cover bezel, the body further engraved underneath with cancelled scratchweight 'N° 2 87' 1' the cover further engraved 'N° 1'*

16¼ in. (41.8 cm.) wide over handles

82 oz. 11 dwt. (2,568 gr.)

The arms are those of Kirkcaldy quartering Kinnaid and another impaling Fitzgerald, for Charles, 8th Baron Kinnaid (1780-1826) and his wife Lady Olivia-Letitia-Catherine-Fitzgerald (d.1858), daughter of William, 2nd Duke of Leinster (1749-1804), whom he married in 1806. Lord Kinnaid was the M.P. for Leominster from 1802-1805 and was one of the Scottish Representative Peers from 1806-7.

£8,000-12,000

US\$12,000-18,000

€9,000-13,000





(the oak canteen)

384

**A VICTORIAN SILVER TABLE-SERVICE**

MARK OF GEORGE ADAMS, LONDON, MOSTLY 1856

Vine pattern, most pieces engraved with crest, comprising:

Twelve table-forks

Twelve table-spoons

Twelve dessert-forks, two 1848

Twelve dessert-spoons

Twelve teaspoons

Six small teaspoons, with gilt bowls, one 1864

One sifting-spoon, 1863

One basting-spoon

Two spoons with shell-shaped bowls, 1863

and the following with stainless steel blades and filled handles, mark of Francis Higgins, London, 1863

Twelve table-knives

Twelve cheese-knives, one 1875

all in fitted oak canteen, the top inlaid with brass shield-shaped cartouche

the case 21¼ in. (54 cm.) wide

201 oz. 4 dwt. (6,258 gr.)

(94)

£15,000-25,000

US\$23,000-38,000

€17,000-28,000



385

**A VICTORIAN SCOTTISH SILVER-MOUNTED RAM'S HEAD TABLE SNUFF-MULL**

EDINBURGH, 1859, MAKER'S MARK D.C.R.

The ram's head centrally mounted with circular snuff compartment with hinged cover chased with thistles and central vacant cartouche, with five various snuff accoutrements suspended from silver chains, the curved horns each applied with leaf-chased silver terminals, the head applied with a plaque engraved with a coat-of-arms, *marked on plaque*, mounted on three castors

1 7½ in. (44.5 cm.) wide over horns

The arms are those of Lindesay quartering Mauleverer almost certainly for Frederick Lindesay (1792-1871), of Loughry, co. Tyrone. He married twice, firstly in 1823 Agnes, eldest daughter and heiress of Sir Edwin Bayntun Sandy Bt., with whom he had nine children. His second wife was Charlotte, daughter of Henry McMurrough Murphy, whom he married in 1856 and with whom he had a further three children.

£5,000-7,000

US\$7,600-11,000

€5,700-7,900





Killermont House

**\*386**

**THE COLQUHOUN TESTIMONIAL**

**A VICTORIAN SILVER-GILT AND ENAMEL CUP AND COVER**

MARK OF ELKINGTON AND COMPANY, BIRMINGHAM, 1866

The baluster fluted bowl chased with alternating plain and matted panels and applied with putto, hung between with detachable swags, further applied with green enamelled foliage, all on a base applied with figures emblematic of Hope, Faith and Charity surrounding a lion-mask capped stem and with detachable green enamelled palm fronds, the conforming detachable cover chased with masks and with a fruiting finial, on ebonised wood plinth applied with three shields, one applied with an enamelled coat-of-arms, another engraved with an inscription, the third engraved with initials, *marked near rim, inside cover, on cover, on palm fronds, garlands, base and shields*, contained in a fitted oak box

22½ in. (57 cm.) high

gross weight 182 oz. 12 dwt. (5,649 gr.)

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

**PROVENANCE:**

Presented to John Campbell Colquhoun, Esq. (1803–1870) of Killermont by his friends at a banquet held at the National Club on 10 April 1867.

**LITERATURE:**

“Testimonial to Mr. J. C. Colquhoun”, *The Essex Standard and General Advertiser for the Eastern Counties*, 19 April 1867.

“Testimonial to Mr. J. C. Colquhoun”, *The Illustrated London News*, 18 January 1868, p. 68, col. b.





387

**A WILLIAM IV SILVER THREE-LIGHT CANDELABRUM**

MARK OF WILLIAM BATEMAN, LONDON, 1836, RETAILED BY RUNDELL, BRIDGE AND RUNDELL

On shaped triangular base with leaf and shell-capped scroll feet and applied with three realistically cast putti and three cartouches engraved with a coat-of-arms below coronet, the stem formed with three naturalistic flowering and intertwined tree-branches terminating in three branches and a central socket with detachable nozzle, each branch with leaf-shaped wax-pans and sockets cast as flowers, the nozzle and sockets each engraved with crests, *marked under base, on each putto, each cartouche, each wax-pan and nozzle, the base stamped 'Rundell Bridge Et Co. Aurifices Regis London'*

25 in. (61 cm.) high

241 oz. 6 dwt. (7,506 gr.)

The arms are those of Rothschild impaling Rothschild for Lionel Nathan de Rothschild, (1808-1879) and his wife Charlotte (1819-1884), the daughter of his uncle Baron Carl Mayer Rothschild (1788-1855), whom he married in 1836.

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

**PROVENANCE:**

Lionel Nathan de Rothschild, (1808-1879).

Victor Rothschild, Sotheby's, London, 24 April 1937, lot 93 (one from a set of four centrepieces described as with 'central baskets with alternate fittings converting into four-light candelabra, by W. Bellchambers [sic], London, 1837 total weight 1.124 oz.)

**LIONEL NATHAN DE ROTHSCHILD**

Baron Lionel Nathan de Rothschild (1808-1879) was the eldest son and second child of Nathan Mayer Rothschild (1777-1836), the founder of the British branch of the banking dynasty. Lionel was born in England, his father having left Frankfurt in 1798 to enlarge the family textile interests. In 1808, shortly after his son's birth he bought 2 New Court, St. Swithin's Lane, London, which remains the London headquarters of the bank that bears the family's name.

Lionel was educated at Dr Schwave's school in Stamford Hill, having previously attended a school in Peckham. He later attended the University of Göttingen from 1825 and from 1828 he started work at the London branch of Rothschild's, moving to the Paris office in 1830. By 1834 he was negotiating with the Spanish Government over mining rights for quicksilver. He married in Frankfurt in 1836, when he also formally entered the family partnership. His bride was Charlotte, the daughter of his uncle, the founder of the Naples branch of the bank, Baron Carl Mayer de Rothschild (1788-1855). Charlotte von Rothschild (1819-1884) was Baron de Rothschild's eldest child and her marriage to her cousin followed the pattern of similar marriages in the family. The wedding celebration on 15 June, two days after Charlotte's seventeenth birthday, were to be later overshadowed by the death of Nathan, her father-in-law, on 28 July. Lionel therefore took control of the London business at the young age of twenty-eight. The date of this candelabrum suggest it was a wedding gift.

Lionel and Charlotte lived first on Hill Street, off Berkeley Square, while sharing the Gunnersbury Park estate with his mother. He would later buy the Halton estate from Sir George Dashwood and move his London residence to 148 Piccadilly in 1841, the enlargement of which enabled him to display his magnificent art collection. Michael Hall in his essay "The English Rothschilds as Collectors" (G. Heuberger ed., *The Rothschilds, Essays on the History of a European Family*, Frankfurt, 1994, p. 268) notes that 'Baron Lionel de Rothschild was without doubt the greatest of all the Rothschild collectors.' Charlotte was fluent in German, French and English and was a noted hostess. She campaigned tirelessly for her husband's political aims and was a great supporter of many charities.

On Lionel's return to London following his marriage he built on the success of his father. The range of clients expanded with much business being conducted, in association with the Paris office, concerning the rapidly developing railway companies in the New World. Loans were made to the British government in the 1850s to finance the Crimean War and again in 1875 to enable the Khedive of Egypt to take a 44 stake in the Suez Canal.

Lionel's business interests were complimented by his considerable charitable works. The British Relief Association, formed to help the victims of the Irish famine was founded in the Rothschild offices at 2 New Court and raised 8 million in loans with 1,000 personally donated by Lionel. He and his wife entertained lavishly at their house in Piccadilly. The editor of *The Times*, John Delane, was a close friend, as was Benjamin Disraeli, although they were politically in opposition to each other. Lionel entered politics standing as a Liberal candidate for one of the City of London seats in the election of 1847. He was unable to take up his seat in the House of Commons as it required an oath sworn on the New Testament. It would not be until 1858 that he would be able to attend the Commons, the oath finally having been amended. He sat until 1874. He was offered a baronetcy in 1846 which he declined. He had already been given leave to use the Austrian barony in 1838. Disraeli recommended him for a peerage in 1869 but it would his eldest son Nathan Mayer Rothschild (1885-1915) who would be elevated to the upper house. His final years were plagued by illness and he died at his house on Piccadilly in 1879.







Grand Duchess Olga Constantinovna



**388**

**A SET OF FOUR VICTORIAN SILVER SAUCEBOATS**  
MARK OF ROBERT GARRARD, LONDON, 1867

Each plain oval and on three shell-capped pad feet, with overhead leaf-capped handle, with plain liner, each engraved with the Russian Imperial arms and initials 'OK' below the Russian Imperial crown, *each marked near handles and on liner* 8¼ in. (21 cm.) long

65 oz. 8 dwt. (2,033 gr.)

The initials and arms are those of Grand Duchess Olga Constantinovna of Russia, Queen of the Hellenes (1851–1926), wife of King George I of the Hellenes, Prince of Denmark (1845–1913) and daughter of Grand Duke Constantine Nicolayevich of Russia (1827–1892). (4)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

389

**A PAIR OF VICTORIAN SILVER OIL AND VINEGAR CRUETS AND A PAIR OF SAUCEBOATS**

MARK OF ROBERT GARRARD, LONDON, 1867

The cruets each with ovolo border and foliage-capped legs and two cut-glass bottles, the sauceboats oval with similar borders and conforming liners, each engraved with the Russian Imperial arms and initials 'OK' below the Russian Imperial crown, *the cruets marked underneath, the sauceboats marked near handle and on liner, the cruets further stamped 'GARRARDS Panton Street London'*

the cruets 9¼ in. (24.8 cm.) high

the sauceboats 9½ in. (24 cm.) long

101 oz. (3,144 gr.)

The initials and arms are those of Grand Duchess Olga Constantinovna of Russia, Queen of the Hellenes (1851-1926), wife of King George I of the Hellenes, Prince of Denmark (1845-1913) and daughter of Grand Duke Constantine Nicolayevich of Russia (1827-1892). (4)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

These sauceboats match the banqueting service of King George I of the Hellenes (1845-1913) commissioned from the Royal British goldsmith Garrards in 1863. Similar sauceboats were sold from the Collection of King George I of the Hellenes; Christie's, London, 24 and 25 January 2007, lot 8.





## THE GOODWOOD CUP, 1843

## A VICTORIAN SILVER CENTREPIECE

MARK OF JOHN MORTIMER AND JOHN SAMUEL HUNT, LONDON, 1843, DESIGNED BY EDWARD HODGES BAILY, THE HORSE AND WOLVES MODELLED BY HAMILTON AND CARLTON MCCARTHY

Realistically cast and chased after the 1819 poem by Lord Byron depicting the naked figure of Ivan Mazzeppa tied to a wild horse being pursued by wolves, on a base cast as rockwork, all on a plain oblong silver plinth with canted corners, marked on plinth, base, horse and branches, the plinth further stamped 'Mortimer and Hunt 1265', engraved under the horse 'Nº 1111 Published as the Act Directs by Hunt and Roskell 156 New Bond Street London May 28, 1844'

the plinth 20 in. (50.8 cm.) wide

319 oz. (12,162 gr.)

The inscriptions read 'Goodwood 1843' and

'Won by Yorkshire Lady Beating 16 Others'

£30,000-50,000 US\$46,000-75,000  
€34,000-56,000

## PROVENANCE:

Won by Lord George Bentinck's *Yorkshire Lady*, at the Stewards' Cup, Goodwood Races on Wednesday 26 July 1843 Presented by Lord George Bentinck to Charles, 5th Duke of Richmond and Lennox (1791-1860) by 1846 and then by descent to Charles Henry, 8th Duke of Richmond and Lennox, 3rd Duke of Gordon (1870-1935) The Duke of Richmond and Gordon; Messrs. Robinson, Fisher and Harding, Willis's Rooms, King Street, 18 January 1919, (£78 6s to Mr. Lawrence). Advertised for sale with the Goodwood Stakes Cup of 1845 for £128 each in *The Times*, 31 July 1930.

## LITERATURE:

A French Nobleman, 'Sporting Reminiscences in England and France', *The Sporting Review*, July, 1846, p. 46 'The Sale Room, Duke of Richmond's Sporting Silver', *The Times*, 19 January 1919, p. 9 col. e 'Classified Advertisements', *The Times*, 31 July 1930, p.1, col. b and p.11, col. f G. Budd, *Racing Art and Memorabilia; A Celebration of the Turf*, London, 1997, no. 123, illustrated and on back cover.

## EDWARD HODGES BAILY (1788-1867) AND CARLTON AND HAMILTON MCCARTHY (FL 1839-1866)

The noted sculptor and Royal Academician Edward Hodges Baily originated from Bristol. He left his home town in 1807 to work for the leading London sculptor and designer, John Flaxman. He studied with and served under Flaxman at the royal goldsmiths Rundell, Bridge and Rundell. He later became chief designer for Storr and Mortimer and then Hunt and Roskell. (C. Oman, 'A Problem of Artistic Responsibility: The Firm of Rundell, Bridge & Rundell', *Apollo*, January, 1966, p. 180). Baily designed a number of the finest race prizes of the 19th century including several Doncaster Cups during the 1840s. Although known in the silver world as an important designer it is Edward Hodges Baily's work as a sculptor for which he is best remembered. Indeed, his greatest work is perhaps the figure of Nelson which surmounts Nelson's Column in Trafalgar Square. Among a large number of important surviving works are some of the sculptures on Marble Arch and Buckingham Palace, the figure of the Duke of York in Waterloo Place and a number of monuments in St. Paul's Cathedral and Westminster Abbey.

The McCarthy brothers were born in Scotland and produced a great number of collaborative works. They specialised in animal sculpture and are recorded as having worked with Hodges Baily on a number of occasions including Baily's model of The Duke of Wellington on his charger which was also raced for in 1843 as the Doncaster Cup.

## LORD GEORGE BENTINCK (1802-1848)

He was the second son of William, 5th Duke of Portland (1768-1854). He never received a formal education but was tutored at home. He showed great prowess as a sportsman. His fiery temper meant he was unsuited to military life. His career in the army was a short one. He entered politics in 1822 as secretary to his uncle George Canning (1770-1827) who greatly shaped his political outlook. He strongly opposed the repeal of the Corn Laws, and supported Disraeli, with whom he formed a strong friendship. It was partly due to his unpopular support for Jewish emancipation that he left politics in 1848. Although his *Dictionary of National Biography* entry describes his political career as having 'no parallel in British history' he was best known in popular circles as a prodigious race horse owner. At one time he had over 200 horses in training at Goodwood, the estate of his great friend the Duke of Richmond, to whom he presented

the present lot. In his best year, 1845, he had 58 winners in 195 races. He was also a great innovator and was one of the first owners to 'van' his horses to the race meets. This ensured they arrived fresh and not tired by the long distances walked by the other runners. Although he was a man of strong principles he was known to issue misleading statements about the health of his horse to gain longer odds. His lack of an inherited fortune meant he relied heavily on his winnings to finance his racing.

He helped spearhead the codification of the sport supporting the numbering of horses, timed starts and other reforms which were covered in the racing rules published in 1844. He was also instrumental in the establishment of the Bentinck Benevolent Fund for children and widows of trainers and jockeys. He died young from a heart attack which struck whilst he was walking from his father's seat Welbeck Abbey to that of Lord Manvers, Thoresby Hall, some five miles away. Although he was said to have had an enduring and requited passion for the wife of his great friend the Duke of Richmond he died having never married.

## THE GOODWOOD CUP, 1843

The Goodwood or Stewards' Cup was raced for on the Thursday of the Goodwood race week. The report of the race in the *Illustrated London News* records that Lord George's four year old *Yorkshire Lady* came first ridden by his jockey Kitchener. The Duke of Richmond's *Baloena* came second and *African* third. The article notes that Lord George's jockey 'known at Ascot two years ago as Tiny, whose weight exclusive of saddle, & c., did not exceed 3st 7lb.'

## IVAN MAZZEPPA

The subject matter for the sculptural group conceived by Edward Hodges Baily was derived from Lord Byron's narrative poem *Mazzeppa* which had been published in 1819 to great critical acclaim. In the poem the Ukrainian Ivan Mazzeppa (1639-1709) is tied naked to the back of a wild horse and sent into the wilderness as punishment for entering into an affair with the wife of a count at the court of the Polish King John II Casimir Vasa. Mazzeppa was an historical figure although there is no surviving evidence to support the legend, which was in circulation by the mid 18th century when it was referred to by Voltaire in his work on the King of Sweden, Charles XII, published in 1731. The poem inspired many art works including paintings by the French artists Delacroix, Géricault and Vernet and in England numerous snuffboxes and Staffordshire figures were produced.









**391**

**A PAIR OF VICTORIAN SILVER CANDLESTICKS**  
MARK OF ROBERT GARRARD, LONDON, 1868

Each on stepped square base with canted corners, cast and chased on each side with a mask within foliage scrolls and on a matted ground, the stems cast and chased with portrait busts above strapwork, the spool-shaped sockets with detachable nozzles, the nozzles engraved with a crest, *each marked on foot and nozzle, the bases further stamped 'R. & S. Garrard Pantons St. London'*

11½ in. (30 cm.) high

69 oz. 14 dwt. (2,168 gr.)

(2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

**392**

**A VICTORIAN SILVER DESSERT-STAND AND MIRROR-PLATEAU**  
MARK OF H. WOODWARD AND CO., BIRMINGHAM, 1878

The trefoil shaped dessert stand set at each corner with a cast sea-horse, with a baluster stem and detachable circular cut-glass bowl, the mirror-plateau with beaded border and on three cast scroll feet, *marked on stand and plateau, the stand further engraved 'Bracher & Sydenham Silversmiths Reading'*

the plateau 11 in. (28 cm.) diam.

the dessert stand 48 oz. 13 dwt. (1,513 gr.)

(2)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400





393

**A VICTORIAN SILVER-GILT THREE-PART PUJA  
SHRINE SURROUND**

MARK OF STEPHEN SMITH, LONDON, 1873

Formed as an archway supported by two standing figures, each holding a praying figure in one hand and wearing headdresses, one with necklaces, an earring and an elaborate skirt, the other in simpler attire, the archway is chased with a conforming band of flowers and vines connecting a dragon mask and two fantastical beasts by their mouths, centring a lotus flower, above the floral band are rows of people with their hands in the 'ohm' position, the figures and archway each fitted with hooks and pegs, *each figure marked near feet, the archway marked near lotus flower* the archway 25 in. (63.5 cm.) wide 79 oz. 12 dwt. (2,476 gr.)

(3)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400







394

**A VICTORIAN SILVER-GILT INKSTAND**

MARK OF EDWARD JAMES WATHERSTON, LONDON, 1883

Tripod shaped and with three dolphin supports, the body reeded and with foliage and milled bands, with glass liner, the hinged domed cover chased with scalloped medallions with husks on a textured ground, with reeded baluster finial, *the stand and body marked underneath, the cover marked inside near rim*

6¼ in. (16.8 cm.) high

28 oz. 5 dwt. (879 gr.)

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

395

**A VICTORIAN SILVER TRAY**

MARK OF THE GOLDSMITHS AND SILVERSMITHS COMPANY LTD., LONDON, 1900

Oblong and with a foliage and shell-heightened gadrooned border, with two similar handles, *marked underneath, further engraved underneath 'Goldsmiths & Silversmiths Company 112 Regent St London'*

26¼ in. (68 cm.) wide

115 oz. 16 dwt. (3,604 gr.)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800



396

**A GEORGE V NOVELTY SILVER TABLE-BELL**

MARK OF JOHN HENRY HILL, LONDON, 1915

Realistically modelled as a pig with hinged spout and curly tail, the body containing a bell and with a winding mechanism, *marked on body, snout and tail*

6¼ in. (16 cm.) long

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

**PROVENANCE:**

Anonymous sale; Christie's, London, 3 May 1995, lot 3.



~397

**A VICTORIAN SILVER-GILT FIVE-PIECE TEA AND COFFEE SERVICE**

MARK OF ROBERT HENNEL, LONDON, 1862 AND 1863

Each piece cast and chased with flowers within diaperwork, comprising: a coffee-pot; a teapot, each with ivory insulated handles; a cream-jug; a sugar-basin and a circular salver, engraved with an inscription, *each piece marked underneath, the coffee-pot and teapot each further marked inside cover and on handle*

the salver 18 in. (45.6 cm.) diam.

gross weight 152 oz. (4,737 gr.)

The inscription reads 'Presented to C. I. H. Allen, Esq by Messrs Sole Turner and Hardwick as an Expression of their Esteem and Regard, Novr 1863'

(5)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600







~398

**A VICTORIAN SILVER-MOUNTED RHINOCEROS HORN CUP AND COVER**  
MARK OF WILLIAM FREDERICK WILLIAMS, LONDON, 1878, RETAILED BY WILLIAM THORNHILL AND CO.

The tapering rhinoceros horn supported on a base cast as two part-wood riding crops connected by a cast horseshoe, the hinged cover formed as a jockey cap and engraved with an inscription, with part-wood antler-capped handle, *marked on neck, cover and mounts, further engraved inside the cover 'W. Thornhill & Co. 144 & 145 New Bond St. London'*

1 5½ in. (39.4 cm.) high

The inscription reads *'From Leopold and Helen Xmas 1882'*

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

**PROVENANCE:**

A gift at Christmas 1882 from Prince Leopold, Duke of Albany (1853–1884), fourth son of Queen Victoria, and his wife Princess Helena of Waldeck and Pyrmont, Duchess of Albany (1861–1922), almost certainly to her sister Emma (d.1934), the second wife of William III, King of the Netherlands (1817–1890) and by descent in the Dutch Royal family to Queen Juliana of the Netherlands (1909–2004).

The Estate of Queen Juliana of The Netherlands; Sotheby's, Amsterdam, 14–17 March 2011, lot 1663.

Please note this lot is accompanied by a letter from Animal Health agreeing that Christie's may sell it without further CITES certification. It is unlikely that they would grant an export permit for it to leave the EU post-sale.





399

**AN EDWARD VII SILVER EPERGNE**

MARK OF JAMES DIXON AND SONS, SHEFFIELD, 1901

The shaped oval openwork base on four openwork foliage and scroll supports with shell feet, fitted with a tier of four fixed branches and a tier of four detachable branches, each supporting dishes in two sizes, with a central detachable basket with foliate and flower-cast border, engraved with initials, *marked on base, central basket, branches and under dishes*

14¼ in. (36.5 cm.) high

167 oz. 10 dwt. (5,209 gr.)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

400

**AN EDWARD VII SILVER AND MOTHER-OF-PEARL DESSERT-SERVICE**

MARK OF GEORGE HOWSON, SHEFFIELD, 1906 AND 1907

Each with a mother-of-pearl and fluted silver handle,

Comprising:

Eighteen dessert-spoons

Eighteen dessert-forks

Eighteen fruit-knives with silver blades

Contained in a fitted oak canteen, the cover set with a plaque with an engraved inscription

the case 16¼ in. (42.5 cm.) wide

The inscription reads 'This Dessert Service was Presented to Thomas Jackson Esq. By The Community of Hong Kong 1886'

(54)

£5,000-7,000

US\$7,600-11,000

€5,700-7,900



(part)



401

**A PAIR OF GEORGE V SILVER FIVE-LIGHT CANDELABRA**

MARK OF SEBASTIAN GARRARD, LONDON, 1926 AND 1927

Each on square base with canted corners, the baluster stems terminate in spool-shaped sockets, the detachable arms with four branches and a central stem, each terminating in a spool-shaped socket with square wax-pan, the base of each engraved twice with a crest below a baron's coronet, each marked on base and arms, the bases further stamped 'Garrard and Co. Ltd. Albermarle St. London'

23 in. (58.5 cm.) high

237 oz. 2 dwt. (7,375 gr.)

(2)

£10,000–15,000

US\$16,000–23,000

€12,000–17,000





**402**  
**A PAIR OF GEORGE V SILVER-GILT FURNISHING VASES**  
 MARK OF LIONEL ALFRED CRICHTON, LONDON, 1927

In the Charles II style, each pear-shaped on slightly domed foot chased with a leafy band, the bodies with acanthus leaves and ribbon-tied husk and fruit swags, the detachable covers chased with leaves and with baluster finials, each engraved under foot with a crest, *each marked near rim and on cover bezel, further stamped 'Crichton Bros 22 Old Bond Street. W'*  
 each 12 in. (30.5 cm.) high  
 52 oz. 2 dwt. (1,620 gr.)

(2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**403**  
**A SET OF SIX EDWARD VII SILVER WALL SCONCES**  
 MARK OF JAMES WAKELY AND FRANK WHEELER, LONDON, 1907

In the Queen Anne style, each with pierced backplate chased with a cartouche within scaled mantling and flanked by two eagle heads, flowers, foliage and fruit, surmounted by a chased, vase supported on each side by armori holding fruiting and flowering vines, the two scroll branches with spool-shaped sockets above gadrooned wax pans, each engraved with the initial 'N' below a viscount's coronet within a foliage and scroll cartouche, *each marked near cartouche*, each later fitted for electricity  
 each 1 1/4 in. (28.5 cm.) high  
 The initial is that of Northcliffe, for Alfred Harmsworth, 1st Viscount Northcliffe (1865-1922).

(6)

£15,000-25,000

US\$23,000-38,000

€17,000-28,000

It is probable that these wall sconces were bought for Sutton Place, the Tudor house leased by Lord Northcliffe from 1901 until 1919. The coronet would appear to be slightly later engraved as Northcliffe was created a viscount in 1918. These sconces are identical to a pair in the Victoria and Albert Museum which bear marks for John Rand, London, 1702. While a spectrographic analysis of those examples now shows them to be 19th century they are no doubt copies of late 17th or early 18th century examples.

**404 - 499 No Lots**













PART II  
EUROPEAN CERAMICS  
LOTS 500-669





**A GUBBIO OR URBINO MAIOLICA LUSTRED DATED PLATE**

1524, LUSTRED IN THE GUBBIO WORKSHOP OF  
MAESTRO GIORGIO ANDREOLI

Painted with a bearded man blessing a kneeling figure, a young man standing nearby holding a robe before a classical building, a panel below two windows lusted 1524, before a river landscape with distant buildings and mountains, the building, landscape and figures enriched in lustre, within a blue line and ochre band rim, the reverse lusted with swirling foliage around the central date 1524 (border broken into sections and restuck, visible on reverse, not visible on discreetly lacquered obverse, minor slight chipping and flaking to rim) 10½ in. (26.6 cm.) diam.

£60,000–100,000

US\$91,000–150,000

€68,000–110,000

**PROVENANCE:**

Paolo Sprovieri Collection.

**EXHIBITED:**

Gubbio, Palazzo Ducale, 'La Via Della Ceramica Tra Umbria e Marche', 26 June 2010 – 30 January 2011, no. 2.36.

**LITERATURE:**

Julia Poole, *Italian maiolica and incised slipware in the Fitzwilliam Museum Cambridge*, Cambridge, 1995, p. 311, note 8.

Timothy Wilson, *Italian Maiolica of the Renaissance*, Milan, 1996, pp. 317–319, no. 129.

Ettore A. Sannipoli et al., *La Via Della Ceramica Tra Umbria e Marche, Maioliche Rinascimentali da Collezioni Private*, Gubbio, Exhibition Catalogue, Città di Castello, 2010, pp. 180–181.

This plate is a fine addition to a body of works by an anonymous painter recently called 'The Painter of Aeneas in Italy' by John Mallet.<sup>1</sup> The

painter's work has frequently been confused with that of Nicola da Urbino, as stylistically the work of both are very close. In common with Nicola and many other maiolica painters of the period, the Aeneas painter frequently used the simple woodcuts in Giovanni dei Bonsignori's popular *Ovidio metamorphoseos vulgare* published in Venice in 1497 (or later editions) as inspiration for his decoration. As the Aeneas painter's style was so close to Nicola's, it is very probable that he could have worked in Urbino or worked closely with Nicola in his workshop, as suggested by Poole<sup>2</sup> and Mallet.<sup>3</sup> As many of the pieces identified as being by him are lusted,<sup>4</sup> it is also very probable that he worked in Gubbio, as noted by Poole and Wilson.<sup>5</sup> Mallet also notes that a number of the pieces attributable to the Aeneas painter are lusted with the dates 1524, 1526 or 1527 (but not 1525), and the 'close grouping of the lusted dates on all these pieces suggests that our painter may have had a short contract, or perhaps two one-year contracts, to work at Gubbio for Maestro Giorgio.'<sup>6</sup>

The subject of the present lot is currently unknown. Wilson suggests that it could depict Jacob unscrupulously obtaining his father's blessing by posing as his brother Esau, and he also suggests the Return of the Prodigal Son or Samuel blessing David as possible alternatives.<sup>7</sup>

The most closely related dish which appears to be by the same hand is in the Herzog Anton Ulrich-Museum, Brunswick. Painted with Joseph and Potiphar's wife it is also dated 1524 and the figures are before a classical building with a circular window identical to the present lot.<sup>8</sup> Other pieces thought to be by the same painter include a piece (dated 1524) in the V&A Museum, London, decorated with Diana and Actaeon,<sup>9</sup> and a plate (dated 1524) in the Fitzwilliam, Cambridge, decorated with The Rape of Europa.<sup>10</sup> Mallet has noted that he cannot at present identify pieces by 'The Painter of Aeneas in Italy' beyond about 1530.<sup>1</sup>

1. After a dish at Bologna inscribed *Quando Aenea vene In Italia*, see J.V.G. Mallet, 'Majoliques Italiennes de la Renaissance dans la Collection Hamburger', in Anne-Claire Schumacher (ed.), *La Donation Clare van Beusekom-Hamburger, Faïences et Porcelaines des XVI<sup>e</sup> - XVII<sup>e</sup> Siècles*, Geneva, 2010, pp. 17–19, figs. E and F.

2. J.E. Poole, *ibid.*, p. 310, where she notes that the parallels between their work 'suggest that he had trained or worked in the latter's workshop or elsewhere in Urbino'.

3. J.V.G. Mallet, *ibid.*

4. See J.V.G. Mallet's review of the recent maiolica exhibition at the Musée de la Renaissance, Château d'Ecouen (October 2011 – February 2012) in the forthcoming issue of *Faenza*, where he attributes catalogue numbers 18, 52, 58 and 70 as being by the Painter of Aeneas in Italy, of which two (nos. 18 and 70) are not lusted, see Françoise Barbe et al., 'Majolique, La Faïence Italienne au Temps des Humanistes 1480–1530', *Exhibition Catalogue*, Paris, 2011, p. 53 and p. 129.

5. J.E. Poole, *ibid.*, p. 311 and T. Wilson, *ibid.*, p. 317, where he notes that they are 'in all probability painted in Maestro Giorgio's workshop'.

6. J.V.G. Mallet, *ibid.*, Geneva, 2010.

7. T. Wilson, *ibid.*, p. 317.

8. Johanna Lessmann, *Italienische Majolika*, Anton Ulrich-Museum catalogue, Brunswick, 1979, p. 191, no. 173.

9. B. Rackham, *Catalogue of Italian Maiolica*, Victoria & Albert Museum catalogue, London, 1940, nos. 720 and 721, Vol. II, plate 114.

10. J.E. Poole, *ibid.*, pp. 308–311, no. 378 and T. Wilson, *ibid.*, p. 318, fig. a.

11. J.V.G. Mallet, *ibid.*, Geneva, 2010, where he notes that the painter may have retired, or perhaps 'he submitted to new influences that have hitherto concealed from us what he was doing in the century's third decade'.



(reverse)









501

THE PROPERTY OF A GENTLEMAN

**501**

**A CENTRAL ITALIAN ALBARELLO**  
CIRCA 1490-1500, POSSIBLY PESARO

Of slightly waisted cylindrical form, painted with continuous angular interwoven white ribbons with blue shading against a horizontal ochre band, within white and blue horizontal bands and overlapping geometric ornament above and below, the short neck with horizontal blue bands above radiating diagonal bands at the shoulder (slight chipping to rims, slight chipping and flaking to surface with some small associated areas of re-touching, crack from shoulder through body branching at lower part)

7 $\frac{7}{8}$  in. (20.1 cm.) high

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

PROVENANCE:

Anonymous sale; Sotheby's, London,  
5 March 1985, lot 20.

For Pesaro fragments decorated with related interwoven angular ribbons, see Andrea Ciaroni, *Maioliche del Quattrocento a Pesaro*, Florence, 2004, p. 171, nos. 3, 4 and 5. An albarello with the same overlapping geometric ornament and radiating bands at the shoulder, but with gothic script instead of angular interwoven ribbons, was sold in these Rooms on 13 March 1989, lot 262.

**502**

**A MONTELUPO TWO-HANDLED 'OAK LEAF'**  
**JAR OR VASO BIANCATO**

SECOND HALF OF THE 15TH CENTURY

With a bulbous body, short neck and flat strap handles, painted in blue and edged with manganese lines, the front with a bear or panther within a circular band cartouche radiating stylised oak leaves, the reverse with a hatched circle within a similar cartouche and foliage, the handles and shoulder with navette-shaped blue bands divided by manganese waved line ornament, each side with a manganese N below the handle (chipping to edge of one handle, small chip to footrim, extremities with very slight flaking and fritting)

6 $\frac{1}{2}$  in. (15.5 cm.) high

£30,000-50,000

US\$46,000-75,000

€34,000-56,000

PROVENANCE:

Chompret Collection; Ader Tajan, Paris,  
15 December 1976.



Excavations at Montelupo have unearthed fragments relating to this type of jar. The N marks are presumably for the name of a workshop or apothecary, but the significance has yet to be established.

This jar is part of a rare group decorated in *zaffera diluita* rather than *zaffera a rilievo* with bears or panthers and with Ns below the handles. See Galeazzo Cora, *Storia della maiolica di Firenze e del contado, Secoli XIV e XV*, Florence, 1973, pls. 117a, 118a and 118b, and Carmen Ravanelli Guidotti, *La Donazione Angiolo Fanfani, ceramiche dal Medioevo al XX secolo*, Museo Internazionale delle Ceramiche, Faenza, Catalogue, Ravenna, 1990, p. 29, pls. 12a and 12b, and pls. 12c-12h for further examples. For the example in the Bargello, see Giovanni Conti, *Museo Nazionale di*

*Firenze Palazzo del Bargello, Catalogo delle Maioliche*, Florence, 1971, no. 232. A similar example was sold in these Rooms on 12 February 1968, lot 158. Another example, formerly in the Meyer Collection, is illustrated by J. Chompret, *Repertoire de la Majolique Italienne*, Paris, 1949, Vol. II, p. 82, fig. 647. Another with a bear facing to the right was in the Adolf von Beckerath Collection, sale Lepke, Berlin, 1 - 5 November 1913, lot 291.

A Montelupo jar dating from the early 16th century, of different form and decoration but also with N marks under the handles, is illustrated by Wendy M. Watson, 'Italian Renaissance Ceramics, From the Howard I. and Janet H. Stein Collection and the Philadelphia Museum of Art', *Exhibition Catalogue*, Philadelphia, 2001, p. 64, Cat. No. 7.







503



Detail of 'Neptune calming the Tempest' possibly by Giulio Bonasone

**503**  
**AN URBINO ISTORIATO DISH**  
CIRCA 1540

Painted with the Rape of Proserpine, with Pluto gripping the struggling Proserpine with one arm, his chariot drawn by three white stallions through a rocky river landscape towards the flames of Hades on the left, a naked female figure raising her hand and kneeling by the river Styx, within an ochre band rim, the reverse inscribed *Pluto e proserpina* in blue within an ochre band, within a further band at the rim (broken through and repaired)  
10 in. (26 cm.) diam.

£4,000-6,000 US\$6,100-9,000  
€4,500-6,700

The figure of Pluto appears to have been derived from an engraving of Neptune calming the Tempest, possibly by Giulio Bonasone, a detail of which is illustrated opposite. For a 1540 design for a medal by Perino del Vaga showing Neptune in exactly the same pose but in reverse, see Martin Clayton, 'Raphael and his Circle, Drawings from Windsor Castle', *Exhibition Catalogue*, 1999, pp. 188-190, no. 55. Clayton refers to another drawing by Perino del Vaga in the Louvre, showing Neptune in the same pose and direction as this dish, which was probably a study for a mural of circa 1528 in the Palazzo Doria, Genoa, now destroyed. The kneeling figure on the left of the dish (possibly representing Ceres, Proserpine's mother, or Venus or Diana, both of whom are sometimes depicted trying to stop Pluto), could possibly have been adapted from the figure of Tantalus in Giulio Bonasone's engraving 'Tantalus Speaking to Diana'.



504

**VARIOUS PROPERTIES**

**504**  
**A FAENZA MAIOLICA PHARMACY JAR**  
CIRCA 1545

Painted in ochre, blue, yellow and grey with a three-quarter length portrait of a turbaned figure before a banner inscribed *GALE/NVS.*, within a simulated gadrooned cartouche, on a blue *sgraffito* ground reserved with military trophies and masks, within borders of scrolling foliage and ochre bands (restoration to rim, some chipping to rims)  
13½ in. (34.4 cm.) high

£5,000-8,000 US\$7,600-12,000  
€5,700-9,000

The portrait appears to be that of Galen, the surgeon, philosopher and physician of Greek origin whose work was translated into Arabic, explaining his turbaned appearance on this albarelo. For similar albarelli attributed to Faenza see Giuliana Gardelli, *Italia, Maiolica Italiana del Rinascimento*, Faenza, 1999, pp. 138-141, nos. 67-69.





505

**A DUCHY OF URBINO CHARGER**

CIRCA 1545, INSCRIBED TO THE REVERSE *horatio sul ponte*

Painted with Horatius Cocles on horseback defending the Sublician bridge from the Etruscans, some Etruscan soldiers falling into the Tiber, the Romans behind him destroying the bridge with picks, before trees, buildings and distant mountains, within a dark-blue line and ochre band rim (broken through and repaired, replacement areas along the breaks visible on reverse, not visible on discreetly lacquered obverse, slight chipping and flaking of glaze of rim) 18¼ in. (46.3 cm.) diam.

£30,000–50,000

US\$46,000–75,000

€34,000–56,000

This charger depicts a heroic scene from the siege of Rome recounted by Livy. Horatius, on foot, held the wooden bridge against the Etruscans while his fellow Romans demolished it behind him, holding off the enemy by himself until he finally jumped into the Tiber. Despite the historical record that he fought on foot, maiolica examples of this subject show him on horseback.

See Johanna Lessmann, *Herzog Anton Ulrich-Museum Braunschweig, Italienische Majolika, Katalog der Sammlung*, Brunswick, 1979, pp. 183–189, nos. 161–172 for a series of dishes dated either 1544 or 1545 attributed to Francesco Durantino in the workshop of Guido da Merlino which bear similarities to the treatment of the trees, leaves and foliage to the present dish though the hand of the inscriptions to each reverse differs from the present example.

A large dish with a similar subject was sold in these Rooms, 24 May 2011, lot 40.





506

**506**  
**A VENICE OVIFORM JAR**  
 CIRCA 1560-70

Painted in blue, ochre, yellow and grey with a portrait of a helmeted soldier within an ochre medallion issuing elaborate scrolls, the reverse with a portrait of a Saint within a similar medallion, reserved on a blue ground painted with stylised flowerheads, leaves, acanthus scrolls and highlighted with white *sgraffito* scrollwork (hairline crack from footrim, minor chipping to rims)  
 13 in. (33 cm.) high

£3,000-5,000

US\$4,600-7,500  
 €3,400-5,600

**507**  
**A VENICE OVIFORM JAR**  
 CIRCA 1560-70

Painted in ochre, yellow, blue and green with a portrait of a female Saint within an ochre oval medallion, reserved against a blue ground highlighted in white *sgraffito* and painted with trailing acanthus, fruits, acorns and flowerheads (filled hole to lower part, flaking to old restoration, hairline crack from footrim, some chipping to rims)  
 1 1/2 in. (29.2 cm.) high

£2,500-3,500

US\$3,800-5,300  
 €2,900-3,900

THE PROPERTY OF A COLLECTOR

**508**  
**A VENICE MAIOLICA LARGE ISTORIATO STORAGE JAR**  
 CIRCA 1560-70, WORKSHOP OF MAESTRO DOMENEGO DA VENEZIA

Of cylindrical form, painted with a warrior on a rearing white stallion, named in blue gothic script for *Mostard* on an elaborate ochre-ground label flanked by a figure carrying a basket of fruit and another with a barrel on his back, the reverse with a running hound, within a continuous mountainous landscape, within borders of fruit, flowerheads and acanthus scrolls (some faint hairline cracks and glaze cracks, slight chipping and glaze losses to footrim)  
 13 1/2 in. (34.2 cm.) high

£18,000-25,000

US\$28,000-38,000  
 €21,000-28,000

**EXHIBITED:**

Distressed printed exhibition label attached to underside printed for Ständige Auss. für Kunst und Kunstgewerbe, no. 99.

For a related mustard jar in the British Museum, see Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, a Catalogue of the British Museum Collection*, London, 2009, pp. 96-98.

Other large examples from the same workshop are in the Herzog Anton Ulrich-Museum, Brunswick, see Johanna Lessmann, *Italienische Majolika*, Brunswick, 1979, pp. 481-483, nos. 782-784; in Milan, see Raffaella Ausenda (ed.), *Musei e Gallerie di Milano*, Museo d'Arti Applicate, *le Ceramiche*, Milan, 2000, Vol. I, no. 293 and in the Museum für Kunst und Gewerbe, Hamburg, see Rudolf Drey, *Apothecary Jars*, London, 1978, p. 64, no. 27A.

Visit [www.christies.com](http://www.christies.com) for additional information on this lot



507







509

#### VARIOUS PROPERTIES

509

#### A CASTELLI LARGE ARMORIAL DISH SECOND HALF OF THE 17TH CENTURY

Painted in the manner of *Francesco Grue*, in a blue, green, ochre, yellow and manganese palette, the centre with a scene from the life of Alexander the Great, Alexander covering the body of Darius after an engraving by *Antoine Tempesta*, Alexander on horseback covering the body lying in a horse drawn chariot among a crowd of Greek and Persian soldiers on horseback and Persians in the distance within a yellow ground well with a band of manganese trailing flowering foliage, the rim with radiating panels of trophies and surmounted with the coat-of-arms of the Medici (restoration and overpainting to coat-of-arms, slight chipping and retouching to rim)

17 1/2 in. (44.7 cm.) diam.

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

For a dish with a scene taken from the same engraving see Jeanne Giacomotti, *Catalogue des Majoliques des Musées Nationaux*, Paris, 1974, p. 469, no. 1379.

For the engraving see Antoine Tempesta, *Histoire d'Alexandre (Alexandri Magni praecipuae res gestae)*, Rome, 1608, pl X; Bartsch, XVII, 554.

510

#### TWO PORTUGUESE MAIOLICA BLUE AND WHITE DRUG-JARS

LATE 17TH CENTURY

Each of slender waisted form, painted in a dark underglaze blue and named for *S. PAPARRAS* and *U. PEITORAL*, on vertical labels flanked by scrolls and strapwork and pendant tendrils (the first with restoration to neck and top rim, the second with two hairline cracks to top rim and slight chipping to footrim)

The first 10 1/2 in. (26.7 cm.) high, the second 11 1/4 in.

(28.3 cm.) high

(2)

£3,000–4,000

US\$4,600–6,000

€3,400–4,500

See 'Exposição de Faianças Portuguesas de Farmacia', *Exhibition Catalogue*, Lisbon, 1972, p. 42, cat. no. 43, pl. 20 for similar example.



510





511

**511**

**AN IBERIAN MAIOLICA  
BLUE AND WHITE ALBARELLO**

MID-17TH CENTURY, PORTUGUESE OR PERHAPS SPANISH

Of slender waisted form, painted with deer and parakeets among fruiting branches, the short cylindrical neck with radiating lappets (slight wear and chipping to rims)

10¼ in. (27.2 cm.) high

£3,000-4,000

US\$4,600-6,000

€3,400-4,500

**PROVENANCE:**

The collection of the Conde do Ameal (according to paper label).

**512**

**A PORTUGUESE MAIOLICA  
BLUE AND WHITE DISH**

SECOND QUARTER OF THE 17TH CENTURY

Painted in the *Wanli* style with a bird among flowering shrubs and rockwork within a border of stylised flowers and precious objects, the reverse with radiating panels of scrolls (extensively damaged and repaired)

10¼ in. (26 cm.) diam.

£3,000-4,000

US\$4,600-6,000

€3,400-4,500

See Rafael Salinas Calado *et al.*, *Portuguese Faience 1600-1660*, Lisbon, 1987, pp. 48-49, no. 15 for a similar plate.



512





513

**513**  
**A PORTUGUESE MAIOLICA**  
**BLUE AND MANGANESE DISH**  
 THIRD QUARTER OF THE 17TH CENTURY

Painted with a stylised lion seated on a mound between flowering Oriental shrubs and two blue bands, within a border of leaves, scrolls and fruiting branches and a blue band, the underside with four blue S-scrolls to the border (restored cracks to rim between 2-4 and 11 o'clock, minor rim chipping)  
 1 5/4 in. (38.8 cm.) diam.

£3,000-4,000

US\$4,600-6,000

€3,400-4,500

**514**  
**A PORTUGUESE MAIOLICA**  
**BLUE AND MANGANESE DISH**  
 THIRD QUARTER OF THE 17TH CENTURY

Painted with a bird strutting among flowering shrubs within a border of fruits and leaves between blue bands, the underside with three S-scrolls to the border (very slight rim chipping)  
 1 5/8 in. (40.3 cm.) diam.

£5,000-7,000

US\$7,600-11,000

€5,700-7,900

For similar border designs see Simonetta Luz Afonso et al., 'Oriental Influence on 17th Century Portuguese Ceramics', *Exhibition Catalogue*, Lisbon, 1994, pp. 139-143, cat. nos. 104-107 and nos. 109-114.



514



515

**A PORTUGUESE MAIOLICA BLUE AND MANGANESE DISH**  
THIRD QUARTER OF THE 17TH CENTURY

Painted with a man with a staff walking among boulders and foliage within concentric blue and manganese line surround, the border with scrolling manganese foliage on a blue-ground (riveted divided crack at 6 o'clock towards to the centre)  
14¼ in. (36.2 cm.) diam.

£2,000–3,000

US\$3,100–4,500  
€2,300–3,400



515

516

**TWO PORTUGUESE MAIOLICA BLUE AND MANGANESE DISHES**  
THIRD QUARTER OF THE 17TH CENTURY

The larger painted with a stylised tree flanked by rockwork, within a border of manganese scrolls and blue bands (riveted crack to rim), the smaller painted with stylised rockwork and radiating foliage within concentric blue and manganese bands, the border with radiating bands and loop and dot ornament (section broken from rim and restored at 4 o'clock)

The first 14¼ in. (36.3 cm.) diam.;  
12 in. (30.5 cm.) diam.

(2)

£2,000–3,000

US\$3,100–4,500  
€2,300–3,400



516



517

**A PORTUGUESE MAIOLICA BLUE AND MANGANESE DISH**  
SECOND HALF OF THE 17TH CENTURY

The centre painted with stylised insects and quatrefoil flowerheads within a manganese loop and blue band surround within a border of manganese scrolls on a blue ground, the underside with four S-scrolls (restored crack to rim, further hairline crack and minor rim chipping)  
15¼ in. (40 cm.) diam.

£2,000–3,000

US\$3,100–4,500  
€2,300–3,400

For an oviform vase decorated with similar insects and flowerheads see Simonetta Luz Afonso et al., 'Oriental Influence on 17th Century Portuguese Ceramics', *Exhibition Catalogue*, Lisbon, 1994, p. 120, cat. no. 77.



517





518

**A TALAVERA MODEL OF A LION**

17TH CENTURY, THE BASE INSCRIBED IN MANGANESE  
PHILIPPE, GARCIA/LINTERO:

Stylised and modelled standing foresquare, its coat enriched in blue, yellow, ochre and green and highlighted in manganese, its tail curled around its back, wearing an ochre collar with a spout issuing from its forehead, on a rectangular base (tail cracked and restored, restoration to spout, ears, mouth, collar, cracked and restored through legs, three restored corners to base, some flaking to lacquering)  
10¼ in. (26 cm.) high

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

See the similar models illustrated by P. Vaca and J. Ruiz de Luna, *Historia de la Ceramica de Talavera*, Madrid, 1943, pl. 76.

519

**A PAIR OF VENETIAN MAIOLICA DATED  
DRUG-JARS AND ONE COVER**

1779, INSCRIBED IN MANGANESE 10.MAG.  
1779.VENP.

Of inverted baluster form, named in manganese for V.MARZIATO and SPERMACE<sup>1</sup> within green, foliage cartouches with yellow, manganese and blue trailing flowers, the spreading feet with further foliage, the domed cover with foliage and an insect (two slight chips to cover)

10½ in. (26.4 cm.) and 8½ in. (22.5 cm.) high (2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

Spermaceti is a concrete fatty substance, mixed with oil from the head of the Sperm Whale. It is separated from the oil by filtration and pressure and afterwards is purified. It was used in the production of candles and was a useful lubricant in ointments.





520

**A FAENZA (FARNIAN) FAIENCE COMPOSITE PART TABLE-SERVICE**  
CIRCA 1770-80 AND LATER

Painted with stylised Oriental flowering plants before terracing within a diaper and flower-panel well, the border with four groups of flowering plants entwined with bamboo branches, comprising: Three quatrefoil two-handled tureens on scroll feet and four covers with artichoke finials

A smaller quatrefoil two-handled tureen, two covers and a stand

Four oval two-handled sauce-tureens and three stands

Two large quatrefoil dishes

Eight quatrefoil dishes

Six small quatrefoil dishes

Two large fluted circular dishes

Two smaller fluted circular dishes

Four large oval serving-dishes

Three small oval serving-dishes

Five large circular dishes

Three smaller circular dishes

Six soup-plates

Thirty-eight plates

An inverted pear-shaped mustard-pot and cover

A later teacup and saucer, a large fluted footed bowl painted with a waterlily, and a Le Nove porcelain plate, decorated in the *famille rose* style

(some damages and restoration)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600





PROPERTY OF A PRIVATE COLLECTOR

**521**

**A PROSKAU FAYENCE DUCK TUREEN AND COVER**

CIRCA 1775, BLUE 71. MARK TO THE TUREEN INTERIOR AND BLUE 98. MARK TO THE COVER INTERIOR

Simply modelled with its head turned towards its tail, its predominantly white plumage with brown markings to its tail, wings and head

7 $\frac{3}{4}$  in. (19.7 cm.) high

£3,500–4,500

US\$5,300–6,800

€4,000–5,100

A similar example was sold in Christie's, London, 2 February 1984, lot 305. A Proskau tureen (marked D:P:) of almost identical form and decoration (with the exception of a fixed stand) was sold at Christie's, London, 27 May 1968, lot 50, and is illustrated by Erich Köllmann et al., 'Sammlung Europäischer Fayencen des 17. bis 19. Jahrhunderts', *Exhibition Catalogue*, Cologne, 1991, no. 172.

**522**

**A CONTINENTAL FAIENCE BOUGH-POT**

MID-18TH CENTURY, PROBABLY ALCORA, ORANGE A. MARK

Painted with birds and foliage, one bird encircled by an inscription *TU NE POURRAS JAMAIS NOUS ATTRAPER.*, flanked by masks, the top with pierced apertures (minor chipping to rims, short hairline crack to aperture, flaking to extremities)

6 $\frac{3}{4}$  in. (17.2 cm.) high

£1,500–2,000

US\$2,300–3,000

€1,700–2,200





523

**TWO HÖCHST FAYENCE MODELS OF PAROTS**

CIRCA 1750, ONE WITH BROWN WHEEL / IZ MARK

Painted by *Johannes Zeschinger* and probably modelled by *Johann Gottfried Becker*, naturally decorated with bright blue and purple plumage, yellow beaks and yellow patches around their eyes, each perched on a pierced tree-stump base (both cracked above their claws and restuck and restored, one with replacement tail, other restored to base)

The tallest 8½ in. (21.5 cm.) high

£15,000–22,000

(2)

US\$23,000–33,000

€17,000–25,000

One of a pair of similar parrots formerly in the L. Koch Collection, Frankfurt, is illustrated by Horst Reber, *Die Kurmainzische Porzellan-Manufaktur Höchst*, Munich, 1986, Vol. II (Fayencen), p. 61, fig. 33.





THE PROPERTY OF AN ESTATE

524

**A PAIR OF DUTCH DELFT (DE GRIEKSCHE A) POLYCHROME BIRD-TUREENS AND COVERS**  
 CIRCA 1765-68, THE UNDERSIDES WITH MANGANESE A/IH MARKS

Modelled as aquatic birds, with moulded plumage, each with a black beak, pink neck, red and pink breast, black, pink, gilt and iron-red wing and tail feathers, the lower parts of their bodies with ochre, red and pink plumage, on moulded oval turquoise bases (each with slight chip to edge of base, some very minor flaking and chipping to rims, slight chipping to underside of covers)

7 in. (18 cm.) long

(2)

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

For a De Grieksche A bird-nesting tureen, also of the Jacobus Halder Adriaensz period, see Marion S. van Aken-Fehmers et al., *Delfts Aardewerk, Geschiedenis van een Nationaal Product*, Den Haag, 1999, Vol. I, p. 144, no. 51.



#### VARIOUS PROPERTIES

525

#### A LONDON DELFT POLYCHROME INITIALLED AND DATED MODEL OF A SHOE 1709, PROBABLY VAUXHALL

Painted in iron-red and shades of blue, moulded with a blue buckle and decorated with a blue and iron-red diaper-pattern band, the sides with birds perched amongst scrolling flowers and foliage, the tall heel enriched in blue, the underside inscribed *C. T/1709* (flaking to old restored chip to tongue, minor glaze crazing, minor chipping to buckle and rims)  
4 $\frac{1}{2}$  in. (11.7 cm.) high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

This example is not recorded by Louis L. Lipski and Michael Archer.



(detail of underside)





526

**AN ENGLISH DELFT POLYCHROME PUNCH-BOWL**

CIRCA 1720-30, PROBABLY BRISTOL OR LONDON

The exterior painted in blue, green and iron-red red with cartouches enclosing two-handled vases issuing flowers, alternating with smaller flower panels against a blue ground with scrolling foliage, the interior with a river scene of a swan, fish and rushes below a scrollwork border (several small restored rim chips, two short hairline cracks and minor flaking to upper rim with some retouching, hairline crack to base, slight chipping to footrim, typical crazing to glaze)

1 3/4 in. (33.6 cm.) diam.

£3,000-4,000

US\$4,600-6,000

€3,400-4,500

**PROVENANCE:**

With Ginsburg & Levy Antiques, New York (according to paper label).

For a deep-sided footed punch bowl, attributed to Bristol and dated 1723, painted with flower vases within shaped panels see Louis L. Lipski and Michael Archer, *Dated English Delftware*, London, 1984, p. 243, no. 1064 and p. 241, no. 1056, for another example with a swan painted to the interior.



(detail of interior)



527

**527**

**AN ENGLISH DELFT POLYCHROME ROYAL PORTRAIT DISH**

CIRCA 1720-30, PROBABLY BRISTOL

Painted in blue, green, iron-red and yellow with the standing monarch, probably George II, flanked by the iron-red initials GR, holding an orb and sceptre between three-tiered sponged trees, within a blue-dash rim, tin-glazed to the reverse (chipping to rim, slight glaze flaking) 13¼ in. (33.6 cm.) diam.

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

See the similar example from the Longridge Collection, Christie's, London, 25 May 2011, lot 139.

**528**

**A LONDON DELFT POLYCHROME BLUE-DASH ADAM AND EVE DISH**

CIRCA 1700-30, PROBABLY NORFOLK HOUSE

Painted in blue, green, iron-red and ochre, the ill-fated couple flanking an apple tree, a serpent curled amongst its branches, with two sponged trees and a grassy mound, tin-glazed to the reverse (minor footrim chip, hairline crack and minor glaze cracks) 11¼ in. (32.8 cm.) diam.

£2,500-3,500

US\$3,800-5,300

€2,900-3,900

See Michael Archer, *Delftware, The Tin-Glazed Earthenware of the British Isles, A Catalogue of the Collection in the Victoria and Albert Museum*, London, 1997, p. 83, Cat. no. A.17 for a similar example.



528





529

**A CHELSEA MODEL OF A 'LITTLE BLACK AND WHITE DUCK'**

CIRCA 1751, RAISED RED ANCHOR MARK AT BACK OF TREE-STUMP

Naturalistically modelled with its neck curled round beneath its right wing, the head feathers in shades of blue, purple, green and white, the neck with bands of blue and purple and the body feathers in shades of white and dark and pale-brown, the tail feathers in pink and black, perched astride a spreading tree-trunk painted predominantly in iron-red and yellow with five flower-sprays (restoration to right wing)

4½ in. (11.5 cm.) high

£25,000–35,000

US\$38,000–53,000

€29,000–39,000

**PROVENANCE:**

Brigadier James L. Hill; Sotheby's, London, 25 March 1974, lot 201.

Anonymous sale; Christie's, London, 3 June 1996, lot 12.

**EXHIBITED:**

National Gallery of Victoria, Melbourne, Australia, *Flowers and Fables, A Survey of Chelsea Porcelain 1745–69*, November 1984 – February 1985, no. 5.

This model is after the engraving from George Edwards's *Natural History of Uncommon Birds*, vol. II, pl. 100 (here illustrated).

Only three of these models are recorded in the literature, see the pair of ducks illustrated by Yvonne Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, London, 1957, pl. 11, fig. 19 and the example illustrated by William King, *Chelsea Porcelain*, London, 1922, pl. 14, fig. 2 (called a goose).



Plate 100 from George Edwards's 'Natural History of Uncommon Birds', Volume II



530

**A CHELSEA BALUSTER TEAPOT AND COVER**

CIRCA 1756, RED ANCHOR MARK TO BASE OF TEAPOT

With leaf-moulded scroll handle, painted in a vibrant palette with exotic birds perched on tree-stumps among branches of berried foliage, the reverse with insects, butterflies and a caterpillar, the cover with knob finial, painted with similar insects (short hairline crack to rim of cover and associated chip to glaze, stained crack to spout, some stained glaze crazing to spout and rim of cover, glaze scratch to reverse through caterpillar)

5½ in. (14.2 cm.) high

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

**PROVENANCE:**

Major The Rt. Hon. The Lord Suffield, MC; Messrs. Irelands house sale, 16–17, 25–26 September 1980, lot 771.

Anonymous sale; Christie's, London, 3 June 1996, lot 14.

The only other teapot of this form recorded in the literature would appear to the example illustrated by F. Severne Mackenna, *Chelsea Porcelain, The Red Anchor Wares*, Leigh-on-Sea, 1951, pl. 10, fig. 53, with a faceted spout.



## CHELSEA BOTANICAL PORCELAIN

The botanical wares produced at Chelsea in the 1750s are among the most distinctive made by any 18th century porcelain manufactory. The Chelsea works, which began production in the 1740s, quickly attained a high degree of quality and innovation, due in the greater part to the influence of the Huguenot goldsmith, Nicholas Sprimont (1716-1771). Like many early English and Continental factories, the Chelsea works produced wares in imitation of earlier pieces of German, French and Japanese origin but were quick to produce ranges which were totally new and different from the *Holzschnitt Blumen* of Meissen and the *fleur fines* of the Strasbourg faience manufactory. These beautifully decorated useful wares, with their lush foliage and precisely drawn insects, would have graced a table alongside the factory's range of *trompe l'oeil* dessert wares and tureens made to imitate fruits, vegetables, fish and fowl, a display which would have amazed and amused guests of distinction.

The following pieces (lots 531-548) are decorated in a similar botanical style. Like the *Holzschnitt Blumen* style of decoration at Meissen, the painting on these dishes and plates are derived from a graphic source. The insect decoration, which was used at Meissen originally as a novel way of disguising pits in the glaze and firing flaws, is elevated to an integral part of the design, the use of shading emphasises the *trompe l'oeil* effect. The earliest use of botanical decoration at Chelsea also displays similarities with early flower painting at Vincennes. However this more developed style is a

highly successful, distinctive and surprisingly short-lived decorative fashion. The style is traditionally associated with the physician and botanist Hans Sloane. However, the misnomer of 'Hans Sloane' decoration is due to an advertisement which appeared in Faulkner's *Dublin Journal*, 1 - 4 July, 1758, referring to 'table plates, soup plates and dessert plates enamelled from Hans Sloan's (sic.) plants', see Patrick Syngé-Hutchinson, 'Sir Hans Sloane's Plants and Other Botanical Subjects on Chelsea Porcelain', *The Connoisseur Year Book* 1958, p. 18. This reference in the *Dublin Journal* is for an auction at Mr. Young's Room, on Cork-hill and was one of several sales that was held to disperse the factory's stock which was not seen as up to the minute London taste.

In some instances the plants depicted on the following plates and dishes are fabricated from elements of different specimens so naturalistic that they can only have been copied directly from nature, perhaps taken from the Apothecaries Physic Garden, close to the Chelsea porcelain factory. Some of the designs are taken from G.D. Ehret's drawings published in groups of ten including *Plantae et Papilionae Rariorae* (Nuremberg 1748-50) and *Plantae Selectae Quarum Imagines* (1750-73). Ehret lived and worked in Chelsea so it is likely that designs may have been taken directly from his work and also the early issue of Philip Miller, *Figures of Plants* (London, 1755-60). Designs were either copied directly or were modified by the artist, so have little connection with Sloane himself.











PROPERTY FROM A PRIVATE COLLECTOR

**531**

**A CHELSEA 'HANS SLOANE' OVAL BOTANICAL DISH**  
CIRCA 1755

Painted with a purple centred yellow chrysanthemum on a purple stem surrounded by tight purple buds and shaded leaves with a butterfly, caterpillar and ladybird and three other insects, within a shaped brown line rim (three slight glaze flakes to lower leaves, some minute wear to butterfly's wing)

14¼ in. (36.2 cm.) wide

£25,000–30,000

US\$38,000–45,000

€29,000–34,000



532

**A CHELSEA 'HANS SLOANE' BOTANICAL OVAL DISH**

CIRCA 1755

Painted with a flowering branch with three red blossoms and a group of tight buds flanked by shaded leaves with a purple-winged butterfly, a caterpillar and scattered insects, within a shaped brown line rim

12¾ in. (32.5 cm.) wide

£20,000–30,000

US\$31,000–45,000

€23,000–34,000





**533**  
**A CHELSEA 'HANS SLOANE' BOTANICAL**  
**OVAL DISH**  
 CIRCA 1755

Painted with a red and yellow-striped tulip with shaded leaves, flanked by two blue fruits attached to a trefoil-shaped leaf, a large butterfly with purple and yellow wings, two moths, a caterpillar and scattered insects, within a shaped brown line rim (five small rim chips over-decorated with enamels, one minute chip at 8 o'clock)  
 14¼ in. (37.5 cm.) wide

£18,000-25,000 US\$28,000-38,000  
 €21,000-28,000

**534**  
**A CHELSEA MOULDED OVAL STAND**  
 CIRCA 1755

Moulded with pink-veined green edged leaves and green and turquoise leaves on a radiating broad basketwork ground painted with scattered flowersprays within a basketwork border and shaped brown line rim (three short hairline cracks to rim, small chip to underside of leaf)  
 16 in. (40.6 cm.) wide

£4,000-6,000 US\$6,100-9,000  
 €4,500-6,700

**535**  
**A CHELSEA BOTANICAL**  
**PIERCED OVAL BASKET**  
 CIRCA 1755, RED ANCHOR MARK

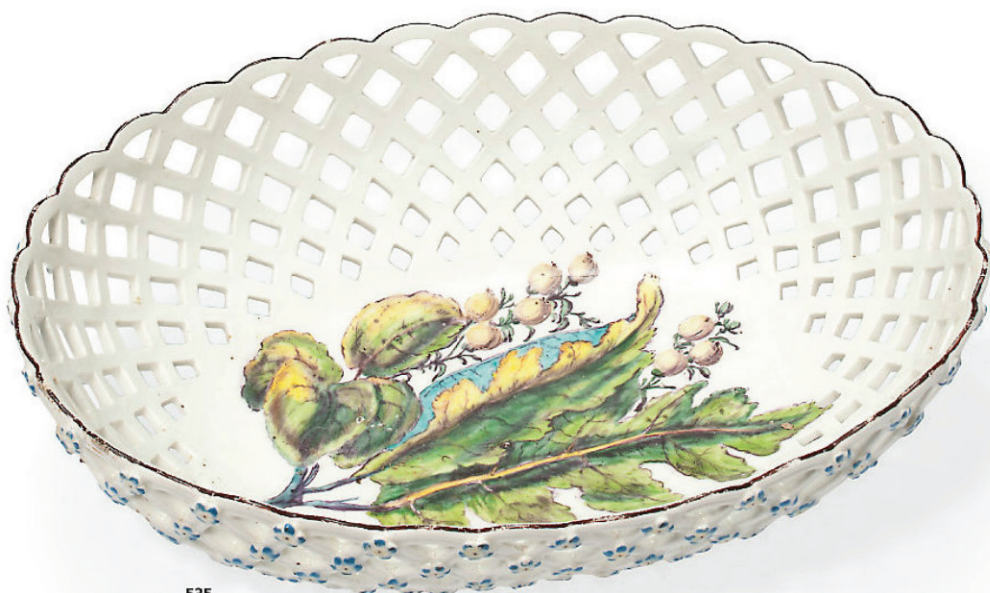
The centre painted with gooseberries flanked by foliage, the exterior with yellow-centred blue flowerheads at basketwork intersections, on a gadrooned oval foot, within a lobed brown line rim (slight wear to rim)  
 11½ in. (29.2 cm.) wide

£5,000-8,000 US\$7,600-12,000  
 €5,700-9,000

PROVENANCE:  
 Applied with paper label inscribed  
 '68./Chelsea/1745-1769/King'.



534



535





536

PROPERTY FROM A FRENCH PRIVATE COLLECTION

**536**

**A CHELSEA 'HANS SLOANE' BOTANICAL LOBED CIRCULAR PLATE**

CIRCA 1755, RED ANCHOR MARK

Painted with beetroot, meandering convolvulus two gooseberry-like fruits, two butterflies and two beetles, within a brown line rim (slight wear to raised ribs of well)

9¼ in. (24.8 cm.) wide

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

The Collection of Monsieur Paul Wallraf; sale Hôtel Drouot, Paris, 4 December 1933, lot 36 (part).

**537**

**A CHELSEA 'HANS SLOANE' BOTANICAL LOBED CIRCULAR PLATE**

CIRCA 1755, RED ANCHOR MARK

Painted with a tied bunch of asparagus, two asparagus spears, a blue harebell, a spray of tight pale-yellow buds and green foliage, with scattered butterflies and insects, within brown line rim (firing chip at 4 o'clock, short stained hairline cracks to several lobes and wear to raised ribs of well)

9¼ in. (24.8 cm.) wide

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

PROVENANCE:

The Collection of Monsieur Paul Wallraf; sale Hôtel Drouot, Paris, 4 December 1933, lot 36 (part).



537

538

**A CHELSEA 'HANS SLOANE' BOTANICAL PLATE**  
CIRCA 1755, RED ANCHOR

Painted with a branch of red currants, gooseberries, two cherries and two rhubarb leaves and a caterpillar, within a shaped brown line rim (three rim chips, some very slight wear to red currants)

9¼ in. (23.5 cm.)

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

**PROVENANCE:**

The Collection of Monsieur Paul Wallraf; sale  
Hôtel Drouot, Paris, 4 December 1933, lot 36 (part).



538



539

539

**A CHELSEA 'HANS SLOANE' BOTANICAL LOBED CIRCULAR PLATE**  
CIRCA 1755, RED ANCHOR MARK

With a fruiting branch of hazelnuts surrounded by scattered hazelnuts and butterflies, the underside with foliage to the rim and a caterpillar disguising a firing fault, within a brown line rim (extended firing crack to centre visible only on the reverse, slight wear to raised ribs of well)

9¼ in. (24.8 cm.) wide

£2,500-3,000

US\$3,800-4,500

€2,900-3,400

**PROVENANCE:**

The Collection of Monsieur Paul Wallraf; sale  
Hôtel Drouot, Paris, 4 December 1933, lot 36 (part).





540

540

**A CHELSEA 'HANS SLOANE' BOTANICAL LOBED CIRCULAR PLATE**

CIRCA 1755, RED ANCHOR MARK

Painted with vine-leaves issuing pink and green buds, the border with a spray of blue flower pods, a butterfly and insects, within a brown line rim (two small rim chips, slight wear to raised ribs of well) 9¼ in. (24.8 cm.) wide

£2,500-3,500

US\$3,800-5,300

€2,900-3,900

**PROVENANCE:**

The Collection of Monsieur Paul Wallraf; sale Hôtel Drouot, Paris, 4 December 1933, lot 36 (part).

For a group of six plates of similar form and decoration previously in the collection of the Viscountess Lismore see Sotheby's, London, 13 February 1962, lot 149-151.

541

**A CHELSEA 'HANS SLOANE' BOTANICAL LOBED CIRCULAR PLATE**

CIRCA 1755, RED ANCHOR MARK

With a fig branch with one fruit surrounded by brightly coloured beetles, insects, moths and a caterpillar, within a brown line rim, the underside with an elongated yellow-veined leaf disguising a firing crack (some stained crazing and slight wear to raised ribs at well) 9¼ in. (24.8 cm.) wide

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

**PROVENANCE:**

The Collection of Monsieur Paul Wallraf; sale Hôtel Drouot, Paris, 4 December 1933, lot 36 (part).



541

542

**A CHELSEA 'HANS SLOANE' BOTANICAL PLATE**  
CIRCA 1755, RED ANCHOR AND 6 MARK

Painted with an exotic purple flowering cactus and a flowering branch with pale-yellow blossoms, scattered fruits and moths within a shaped brown line rim (chipping to rim)  
9¼ in. (23.5 cm.) wide

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

**PROVENANCE:**

The Collection of Monsieur Paul Wallraf; sale  
Hôtel Drouot, Paris, 4 December 1933, lot 36 (part).



542



543

543

**A CHELSEA 'HANS SLOANE' BOTANICAL PLATE**  
CIRCA 1755, RED ANCHOR AND 11 MARK

Painted with an exotic yellow and purple fruit, grasses, a purple stemmed leaf, a spray of blue fruits, a butterfly and a moth within a shaped brown line rim (two rim chips, slight wear to enamels in well)  
9¼ in. (23.5 cm.) wide

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

**PROVENANCE:**

The Collection of Monsieur Paul Wallraf; sale  
Hôtel Drouot, Paris, 4 December 1933, lot 36 (part).





544

**544**  
**A CHELSEA 'HANS SLOANE' BOTANICAL LOBED CIRCULAR PLATE**

CIRCA 1755, RED ANCHOR MARK

Painted with a tied bunch of radishes, two loose radishes, a spray of blue flowers and scattered beetles and buds (chip to footrim, stained hairline crack halfway across the centre, slight wear to raised ribs of well)  
 9 1/4 in. (24.8 cm.) wide

£1,500-2,500

US\$2,300-3,800  
 €1,700-2,800

**PROVENANCE:**

The Collection of Monsieur Paul Wallraf;  
 sale Hôtel Drouot, Paris, 4 December 1933,  
 lot 36 (part).

**545**  
**A CHELSEA 'HANS SLOANE' BOTANICAL PLATE**  
 CIRCA 1755, RED ANCHOR AND 4 MARK

Painted with a spray of bugloss and Chinese Lantern, a butterfly, moth, scattered flowersprays and insects within a shaped brown line rim (rim chipping)

9 1/4 in. (23.5 cm.) wide

£1,000-1,500

US\$1,600-2,300  
 €1,200-1,700

**PROVENANCE:**

The Collection of Monsieur Paul Wallraf;  
 sale Hôtel Drouot, Paris, 4 December 1933,  
 lot 36 (part).

It is interesting to note that the same print sources have been used and placed in a similar fashion on both lots 545 and 547. Such close comparables are unusual and rarely seen on Chelsea botanical porcelain.



545

546

**A CHELSEA 'HANS SLOANE' BOTANICAL LOBED CIRCULAR PLATE**

CIRCA 1755, RED ANCHOR MARK

Painted with a mulberry branch, two scattered fruits, insects and moths and a heartsease, within a brown line rim (minute rim chip, wear to raised ribs of rim)

9¼ in. (24.8 cm.) wide

£1,500–2,000

US\$2,300–3,000

€1,700–2,200

**PROVENANCE:**

The Collection of Monsieur Paul Wallraf;  
sale Hôtel Drouot, Paris, 4 December 1933,  
lot 36 (part).



546

547

**A CHELSEA 'HANS SLOANE' BOTANICAL PLATE**

CIRCA 1755, RED ANCHOR AND 4 MARK

Painted with a spray of bugloss and Chinese Lantern, a butterfly, moth and scattered flower-sprays, within a shaped brown line rim (area of rim chipped and lacking, further chipping to rim)

9¼ in. (23.5 cm.) wide

£800–1,200

US\$1,200–1,800

€900–1,300

**PROVENANCE:**

The Collection of Monsieur Paul Wallraf;  
sale Hôtel Drouot, Paris, 4 December 1933,  
lot 36 (part).



547





548

PROPERTY FROM A PRIVATE COLLECTOR

**548**

**A CHELSEA BOTANICAL MOULDED PLATE**  
CIRCA 1755, RED ANCHOR AND 4 MARK

The centre painted with a pink rose branch, two radishes, a spray of blue flowers and a butterfly, within a border moulded with scroll cartouches divided by panels of diaper-ornament, painted with scattered flowers and insects, within a shaped brown line rim (some minor wear to enamels and brown line rim)  
9½ in. (24 cm.) wide

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

The moulded pattern on this plate is normally associated with the celebrated Warren-Hastings service. See the oval dish with the same moulded border formerly in the collection of the Marquis of Waterford and subsequently in the Dr. Paul Riley Collection, exhibited at Christie's, South Kensington, *The Chelsea Garden, An Exhibition of Chelsea Botanical Porcelain from Private Collections*, May 2005, see also Brian Haughton, 'The Elegance of Porcelain', *Exhibition Catalogue*, 2006, cat. no. 12.

VARIOUS PROPERTIES

**549**

**A CHELSEA COS LETTUCE LEAF BOX AND COVER**  
CIRCA 1755

Naturalistically modelled, its leaves with puce veins and shaded green edges, a leaf on the cover curled to form the finial (minute discoloured glaze chip to upper rim of tureen, the cover with tiny rim chip and chip to flange, minor wear to enamels)  
5½ in. (13 cm.) wide

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

See F. Severne Mackenna, *Chelsea Porcelain, The Red Anchor Wares*, Sussex, 1951, pl. 33, no. 67. A pair of tureens and covers of the same form were sold by Christie's New York on June 3-5 2004, lot 639.



549



550

**A CHELSEA FLUTED TEABOWL AND AN OVAL STAND**

CIRCA 1752-54

Each painted in the Meissen style with figures in harbourside landscape within lobed iron-red and manganese lined cartouches, flanked by scattered flowers, sprigs, moths and insects, within iron-red line rims (small chip to rim of saucer, minute wear to enamels) (2)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

See F. Severne Mackenna, *Chelsea Porcelain, The Red Anchor Wares*, Sussex, 1951, pl. 24, no. 50 for a similar fluted teabowl and saucer.



551

**A DERBY PARTRIDGE TUREEN AND COVER**

CIRCA 1760-5

Naturalistically modelled and coloured in shades of brown, the bird sitting on a basketwork nest applied with grasses and ears of wheat (minor chipping to ears of wheat and applied grasses around tureen, the cover with small chip to flange)

5¼ in. (13.4 cm.) wide

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

A pair of partridge tureens and covers of the same form are illustrated by John Twitchett, *Derby Porcelain*, London, 1980, p. 101, pl. 93.

PROPERTY FROM A PRIVATE COLLECTOR

552

**TWO DERBY MODELS OF DEER**

CIRCA 1765

Modelled recumbent to left and right, the left hand example before a tree-stump flanked by sockets for *l'île* branches, their hides with brown markings and with brown antlers and hooves, on shaped rockwork bases applied with flowers and foliage (areas of damage and restoration)

Each 8 in. (20.3 cm.) high

(2)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



551



552





THE PROPERTY OF A LADY

**553**

**A PAIR OF CHELSEA CHINOISERIE FIGURAL POSY VASES**

CIRCA 1765, GOLD ANCHOR MARKS

Modelled as a Chinese man and companion, each seated on a scroll-edged pedestal, supporting a pierced baluster vase with one hand and holding a flower in the other, she wearing a puce-lined yellow robe with a red sash and flowered skirt, he a puce robe with yellow belt and patterned apron, the scroll-moulded bases applied with flowers and heightened in gilding (her right arm restored through wrist and shoulder and left shoe restored, his right hand and flower probably a replacement, left leg broken and restored through the ankle, small chips to flowers and foliage and slight wear to gilding)

7¼ in. (18.4 cm.) high

(2)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

For an illustration of a pair, similarly modelled but with some variations, see Reginald Blunt, 'The Cheyne Book of Chelsea China and Pottery', *Exhibition Catalogue*, London, 1924, pl. 19, no. 233. Another similar pair was sold in these Rooms, 2 June 1986, lot 283; and another from the H.J. Joel Collection, on 17 April 1980, lot 15.





554

**\*554**

**A BOW COMMEDIA DELL'ARTE FIGURE OF HARLEQUIN**  
CIRCA 1760-62

After a Chelsea model, wearing a pale brown hat with pink feather, black mask and typical costume, in a theatrical pose with his right arm raised to his chest and holding a slapstick in his left hand, standing before a tree-stump, the mound base painted in puce with foliate scrolls (restored section to hat brim, small chips to edge of jacket and to leaves on tree-stump)

5¼ in. (13.3 cm.) high

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

This rare Bow figure of Harlequin is very closely modelled after a Chelsea example. For the Chelsea version see Meredith Chilton, *Harlequin Unmasked*, Singapore, 2001, p. 39, pl. 35.

**555**

**A WEST PANS CANDLESTICK FIGURE**  
CIRCA 1770, WILLIAM LITTLER'S FACTORY

Modelled as a gallant seated on a tree-stump holding a staff, in pink waistcoat and flowered jacket and breeches before a pink and yellow foliage-moulded branch pierced to take a candle-nozzle, on a shaped triangular pink-foliage moulded base flanked by a red and yellow flower (cracked through branch at top and repaired and associated chip, fingers of right hand lacking)

7¾ in. (19.3 cm.) high

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

**PROVENANCE:**

The Flahaut Collection.



555



**\*556**

**A BOW COMMEDIA DELL'ARTE FIGURE OF DOTTRE BOLOARDO**  
CIRCA 1765, RED ANCHOR AND DAGGER MARKS, BLUE CROSS MARK

Modelled after the Meissen original by J.J. Kaendler and P. Reinicke, standing with his left arm raised and his right arm resting on his hip, wearing a broad-brimmed yellow hat, turquoise-lined yellow cloak, pink flowered jacket and blue breeches with iron-red and gilt flowers and red shoes, on a mound base applied with flowers and raised on pierced scrollwork heightened in turquoise and gilding (left hand and sleeve restored, restored chip to hat brim, chips to flowers and leaves on base)

7½ in. (19.1 cm.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

This figure is modelled after the example created at Meissen as part of the Commedia dell'Arte series made for the Duke of Saxe Weissenfels and derived from Joullain's engravings for Riccoboni's *Histoire du Théâtre Italien*, published in Paris in 1727. This model is amongst several from the series that were copied at Chelsea during the red anchor period, and slightly later at Bow.

For an illustration of a similar example together with a companion figure, Isabella, see Peter Bradshaw, *Bow Porcelain Figures Circa 1748-1774*, London, 1992, p. 116, no. 72.





557

557

**A GARNITURE OF THREE PINXTON YELLOW-GROUND BOUGH-POTS**  
CIRCA 1800, ONE SMALLER EXAMPLE INCISED 2

Of D-shaped form, each painted, probably by *William Billingsley* with a basket of garden flowers resting on a ledge against a shaded brown ground, within a gilt-line oval frame against a gilt rectangular panel edged with a leaf border reserved against the yellow ground, the base moulded with two pairs of C-scrolls and embellished in gilding with scrolling foliage and leafy fronds (all lacking liners, the central bough-pot with restoration to front left section from upper rim through to base, one smaller bough-pot with short hairline crack to base, slight wear to gilding)

The central bough-pot 7½ in. (19 cm.) wide, the pair 7 in. (17.8 cm.) wide (3)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

The subject matter and quality of the flower painting on this garniture would suggest an attribution to *William Billingsley* while the form of the bough pots is identifiable as a shape that was made at the Pinxton porcelain manufactory. However, with the dissolution of Billingsley's partnership with John Coke at Pinxton in April 1799 it remains unclear whether this garniture was decorated at Pinxton at the very end of the 18th century, or alternatively slightly later by Billingsley at the decorating establishment that he set up in Belvedere Street, Mansfield almost immediately after leaving Pinxton. There is documentary evidence that Billingsley was at Mansfield in 1800 as W. Harrod states in his *History of Mansfield and Its Environs* of 1801 'China/Mr. Billingsley, Belvedere Street, Mansfield has lately introduced the painting of this article, in a very elegant style'. Billingsley obtained porcelain in the white for decoration at his Mansfield studio, mostly from factories in Staffordshire but also from France. For a pair of yellow-ground bough-pots of the same form, attributed to *William Billingsley* see C. Barry Sheppard, *Pinxton Porcelain 1795-1813, and the porcelain of Mansfield and Brampton-in-Torksey*, Barry Sheppard, 1996, p. 194, col. pl. 4, and p. 213, pl. 212 for a Pinxton yellow-ground teapot and cover painted with landscape panels, titled, and signed on the underside of the cover 'Billingsley Mansfield'.



558

558

**A PINXTON YELLOW-GROUND BOUGH-POT**  
CIRCA 1800, INCISED 37

Of D-shaped form, painted probably by *William Billingsley* with a basket of garden flowers resting on a ledge against a shaded brown ground, within a gilt-line oval frame within a scallop-edge gilt border of flowering plants and a rectangular panel of radiating lines against the yellow ground, the base moulded with two pairs of C-scrolls and embellished in gilding with scrollwork and foliage (very slight wear to gilding)

7½ in. (19 cm.) wide

£1,000–2,000

US\$1,600–3,000

€1,200–2,200

See footnote to preceding lot.



559

**A WORCESTER (BARR, FLIGHT & BARR) SALMON-PINK-GROUND INKSTAND**

CIRCA 1805-10, PUCE SCRIPT MARKS BELOW A CROWN, INCISED B MARKS

Of kidney-shape, applied with an upright gilt bird's head handle issuing foliage, painted with cut garden flowers resting on a stone plinth against a shaded brown ground within a rectangular gilt frame, the salmon-pink ground embellished in gilding with stylised flowerheads within leafy borders flanked by double palmettes, the top pierced with four apertures and fitted with an inkwell, sander and plain liner, each with a gilt decorated circular cover with acorn finial (tiny chip to upper rim of inkstand, some minor flakes to gilding, one cover with restored finial, another with finial restuck)

6¼ in. (17.2 cm.) wide

£2,000-3,000

US\$3,100-4,500

€2,300-3,400





560

#### THE PROPERTY OF A LADY

560

#### A NANTGARW (LONDON-DECORATED) PLATE OF MACKINTOSH SERVICE-TYPE

CIRCA 1818-20

Almost certainly painted in the *atelier* of Robins and Randall, after *François Levaillant* with two exotic birds perched on or in flight above flowering branches with a nest of eggs, within a broad border gilt with C-scrolls, shells and trailing foliage enclosing five vignettes of bouquets, within a shaped gilt dentil rim (minor rubbing to enamels, some wear to gilding at well and rim)

10 in. (26 cm.) wide

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

A number of Nantgarw services with this kind of decoration are known. One was originally in the possession of the Priest Richards family of 'Pls Newydd', near Cowbridge. In 1880, it was given to Ella Priest Richards on the occasion of her marriage to the Mackintosh of Mackintosh. Three such services are discussed by W.D. John and Katherine Coombes, *Nantgarw Porcelain, Supplement Number Two, The Mackintosh Services with Exotic Bird Decoration*, Newport, 1969. All are thought to have been ordered by Mortlocks from the decorators Robbins and Randall of Barnsbury Street, Islington and the bird painting probably by Thomas Martin Randall.

561

#### A NANTGARW CRESTED PLATE

CIRCA 1817-20, IMPRESSED NANT.GARW/C.W.

Painted with an eagle within a circular banner inscribed with the motto *MIGRO ET RESPICIO* within a gilt circular cartouche, the border painted with green urns issuing a bouquet of flowers supported on gilt scrollwork issuing ferns alternating with birds perched on bouquets, within shaped gilt line rim (minute wear)

9 1/2 in. (24.2 cm.) wide

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

The motto and eagle with outstretched wings is the crest of the Ramsay family. The Ramsay Service as it is known, is illustrated by W.D. John, *Nantgarw Porcelain*, Newport, 1948, p. 115, no. 34B. However, the Ramsay Service has a gilt border design which is different to the more elaborate gilt and enamelled border design on the present plate which was possibly made as a sample piece before the finished service.



561



562

**562**  
A PAIR OF SWANSEA PLATES FROM THE  
BURDETT-COUTTS SERVICE  
CIRCA 1815

Each painted with a basket of luxuriant garden flowers within an elaborate gilt-scroll foliage and seed-pattern cartouche, the border painted with two moths and an insect, within gilt dentil rims (some rubbing to gilding)  
9 1/4 in. (23 cm.) diam.

£1,500–2,000

US\$2,300–3,000

€1,700–2,200

**PROVENANCE:**

The present plates come from a service which was sold by Baroness Burdett-Coutts, Christie's, London, 9 May 1922, lot 69.



**563**  
A NANTGARW SHAPED-OVAL DISH  
CIRCA 1821-23

With gilt shell-moulded handles, painted by *Thomas Pardoe*, with luxuriant pink roses and other garden flowers issuing from a basket on a table, within gilt line cartouche (minor wear to gilding)  
10 1/4 in. (27.7 cm.) wide

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

See the similar dish illustrated by W.D. John, *Nantgarw Porcelain*, Newport, 1948, colour illustration 48B, pp. 139 and 144, from the Aberpergwm heirlooms.



563

259





564

564

**A PAIR OF NANTGARW PLATES**

CIRCA 1820, IMPRESSED NANT.GARW/C.W. MARKS

Each painted with two pink roses to the centre within a continuous border of pink roses within a shaped gilt line rim (one with small chip to underside of rim, footrim chipping to both, slight wear to gilding and very minor surface scratching)

9½ in. (24.1 cm.) diam.

(2)

£1,500–2,000

US\$2,300–3,000

€1,700–2,200



565

565

**THREE NANTGARW PLATES AND AN ENGLISH PORCELAIN PLATE**

CIRCA 1820, IMPRESSED NANT.GARW/C.W. MARKS

Comprising: a London-decorated plate with a spray of three pink roses to the centre and six cartouches of pink roses to the border reserved on a gilt seeded ground, within shaped gilt line rim (some wear to gilding); a small plate painted with a vase of flowers in landscape, within a gilt rectangular cartouche, the border painted in green with *l'oeil-de-perdrix* pattern and four cartouches enclosing bouquets (wear and flaking to enamels and gilding); a plate painted with loose bouquets, sprigs and insects within a shaped gilt dentil rim (minute glaze scratch and slight flaking to gilt rim); the English porcelain plate painted with pink roses and green leaves (minute chip to gilt rim, some scratching and wear)

The first 9¼ in. (23.5 cm.) wide

(4)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

See the service made for the Duke of Gloucester with similar green *l'oeil-de-perdrix* borders, illustrated by W.D. John, *Nantgarw Porcelain*, Newport, 1948, p. 85, colour illustration 18A and 18B. A near identical plate with three roses and a gilt seeded border is illustrated by W.D. John *ibid.*, p. 109, colour illustration 29B.

566

**A SWANSEA CHAMBER CANDLESTICK-INKPOT**  
CIRCA 1820, IRON-RED SWANSEA MARK

Of circular form, the cover with six small apertures flanking a central larger aperture, issuing a cylindrical nozzle and a scroll swanhead handle, painted with loose garden flowers and sprigs within gilt line rims (handle cracked and regilt across swan's head terminal, slight wear to gilding)  
5 in. (12.6 cm.) wide

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

See A.E. Jones and Sir Leslie Joseph, *Swansea Porcelain, Shapes and Decoration*, Bridgend, 1988, p. 152, no. 3 for another candlestick-inkpot of similar type to the present example but with a slight variant of nozzle. This is noted as the only known example of this form.



566



567

567

**AN ENGLISH PORCELAIN APRICOT-GROUND PLATE**  
CIRCA 1815, PERHAPS DERBY, IRON-RED PAINTER'S MARK

Possibly painted by *Thomas Baxter* in shades of dark brown, the centre with three putti frolicking amongst clouds, one holding aloft a goblet, beside an urn, within a gilt circular catouche radiating pendant flowerheads, the border with figures of putti and Cupid amongst alternating scrolls, vases suspended from ribbons and gilt foliage, within gilt line rim (slight wear to gilding and enamels)  
9 1/8 in. (23 cm.) diam.

£600–1,000

US\$910–1,500

€680–1,100



568

**A NANTGARW (LONDON-DECORATED)  
ORNITHOLOGICAL SOUP-PLATE**

CIRCA 1817-18, IMPRESSED NANTGARW/C.W. MARK,  
TITLED IN IRON-RED SCRIPT

Almost certainly painted in the workshop of John Bradley, with a study of a Landrail in wooded landscape vignette, the C-scroll moulded border enclosing bouquets of garden flowers alternating with fruits on a bed of leaves, within a shaped gilt dentil rim (small patches of wear to enamels and slight rubbing to gilt rim)  
9½ in. (24.2 cm.) wide

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

The present plate has a similar border design to the service presented to the Rt. Hon. William Brace, P.C. which offers valuable dues to the London workshop responsible for the decoration. W.D. John attributed the decoration to Robins and Randall, see W.D. John and Katherine Coombes, *Nantgarw Porcelain, Supplement Number Two, The Mackintosh Services with Exotic Bird Decoration*, Newport, 1969, illustration no. 5 for four plates from this service, all marked in red for Bradley & Co., Pall-Mall, London. However, Oliver Fairclough convincingly re-attributes them to the Bradley workshop on the strength of a plate decorated in a similar style with a central bird, signed 'J Bradley & Co. 47 Pall-Mall London'. See Oliver Fairclough, 'The London China Trade 1800-1830', *English Ceramic Circle Transactions*, Vol. 16, pt. 2, 1997, pp. 206-8. The author discusses the Bradley workshop, a firm of china and glass retailers and decorators. The ornithological designs for the Brace service and the current plate were based on George Edwards's *Natural History of Uncommon Birds*, published between 1743-1751. See also 'Sir Leslie Joseph Loan Exhibition of Swansea Porcelain', *Exhibition Catalogue*, Swansea 1969, no. 217, p. 30 for a plate painted with an ornithological subject with the same moulded border, named in iron-red script and marked for J. Bradley & Co. 47 Pall-Mall, London.



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569

**A NANTGARW TOPOGRAPHICAL OVAL DISH**

CIRCA 1820, IMPRESSED NANT.GARW/C.W.,  
INCISED B MARK, TITLED IN IRON-RED SCRIPT

Painted with a view of the *Remains of Eltham Palace, Kent* in landscape, within a C-scroll and foliate moulded border, some minor footrim chipping (slight scratching to enamels)  
11¼ in. (29.8 cm.) wide

£1,200-1,800

US\$1,900-2,700

€1,400-2,000

The painting is similar in style to that attributed to George Beddow, see E. Morton-Nance, *The Pottery and Porcelain of Swansea and Nantgarw*, London, 1942, p. 337.

570

**A SWANSEA CHINOISERIE PART DESSERT-SERVICE**

CIRCA 1815-17, SOME PIECES WITH IRON-RED SWANSEA MARK, ONE PIECE WITH SCRIPT  
SWANSEA MARK IN BROWN ENAMEL

Printed in black and coloured in a *famille rose* style palette with the 'Mandarin' pattern, within gilt scroll borders decorated with birds perched on branches alternating with iron-red landscape vignettes, below gilt line rims, comprising: a two-handled shaped-rectangular footed centrepiece (small chip to underside of one handle); two two-handled shaped-rectangular dishes in sizes; two lobed oval dishes (one chipped and cracked to rim, the other with a rim chip and a section of border repaired); eight plates (one chipped)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400









571



572

PROPERTY FROM A PRIVATE COLLECTION

**571**

**A PAIR OF CAPODIMONTE (CARLO III) BEAKERS**

CIRCA 1750-55, ELEMENTS OF THE GILDING POSSIBLY LATER

Painted in the Meissen style with estuary and harbour scenes with figures in the foreground before distant mountains and buildings within angular shaped gilt edged panels with foliate scrollwork, the interior of the beakers with a band of gilt scrolls and dots (one with two repaired rim chips)

(2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

**572**

**A CAPODIMONTE (CARLO III) BOWL**

CIRCA 1750, BLUE FLEUR DE LYS MARK

Of deep form with slightly everted rim, painted on each side with a vignette of a fisherman in a rowing boat on a lake with buildings in the distance and ruins, rocks and trees in the foreground (restored chip with associated hairline crack to upper rim, two further flat chips to upper rim)

5½ in. (14.2 cm.) diam.

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

LITERATURE:

Francesco Stazzi, *L'Arte della Ceramica Capodimonte*, Milan, 1972, p. 252, pl. 50.



573



574

573

**A CAPODIMONTE (CARLO III) COFFEE-CUP AND SAUCER AND ANOTHER COFFEE-CUP**

CIRCA 1750-55, BLUE FLEUR DE LYS MARK

With a gilt angular scroll handle, painted after *Watteau* with figures seated or strolling in landscape within gilt-scroll and pendant borders to the rims (cup with handle restuck and small rim chips, the saucer with restored section to rim), the coffee-cup painted with a landscape with buildings in the distance and mountains beyond, and with ruins amongst trees in the foreground (lacking handle, with associated overpainting to interior and exterior) (2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

574

**A CAPODIMONTE (CARLO III) COFFEE-CUP AND SAUCER**

CIRCA 1750-55, BLUE FLEUR DE LYS MARKS

With gilt angular scroll handle, probably painted by *Giovanni Caselli*, the cup with a building before mountains, flanked by trees and with rocks in the foreground, the saucer with a river, rocks and trees, within gilt line rim (handle restored, two very small chips to rim of saucer, slight wear to gilding)

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

See Angela Carla-Perrotti, 'Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806', *Exhibition Catalogue*, Naples, 1986, p. 93, pl. 38 for a beaker and trembleuse saucer, painted in green monochrome with landscape vignettes stylistically very similar to those on the present lot, and pp. 83-98 for a detailed discussion of Caselli's work at Capodimonte.





575

**575**

**A CAPODIMONTE (CARLO III) CUP AND SAUCER**  
CIRCA 1750, BLUE FLEUR DE LYS MARKS

With angular gilt scroll handle, the cup painted with a spray of pink roses, the saucer with a loose bouquet of garden flowers within gilt scroll and foliate borders and gilt line rims (the saucer with narrow flat chip to underside of rim and four small chips to footrim, slight wear to gilt rims)

£3,000–5,000

US\$4,600–7,500  
€3,400–5,600



576

**576**

**A CAPODIMONTE (CARLO III) PLATE**  
CIRCA 1750–55, BLUE FLEUR DE LYS MARK

Painted with scattered loose sprays of flowers around a central group of three blooms, the rim with a gilt arch border with pendant scroll and husk ornament (small chip to footrim, firing crack to reverse)  
8 $\frac{1}{8}$  in. (21.3 cm.) diam.

£4,000–6,000

US\$6,100–9,000  
€4,500–6,700

**PROVENANCE:**

Anonymous sale; Christie's, Geneva, 20 November 1970, lot 458.

See Francesco Stazzi, *L'Arte della Ceramica Capodimonte*, Milan, 1972, p. 220 col. pl. 7 for a plate with very similar decoration.



577

**A CAPODIMONTE COFFEE OR CHOCOLATE-CUP AND SAUCER**

CIRCA 1750, BLUE FLEUR DE LYS MARKS

With gilt angular scroll handle, painted perhaps by *Giacomo Nani*, each with an arrangement of fruit, including melons, grapes, pomegranates and pears against ciselé gilt silhouetted rockwork and foliage, the rims with a gilt arch border above foliate scroll and dot ornament (the saucer cracked and restuck and chip to footrim, slight wear to gilt rims)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

**PROVENANCE:**

Anonymous sale; Christie's, London, 30 June 1986, lot 171.

**LITERATURE:**

Angela Caròla-Perrotti, 'Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743–1806', *Exhibition Catalogue*, Naples, 1987, p. 113, no. 59 and TAV. XXI.

According to Angela Caròla-Perrotti, *Ibid.*, p. 113, no. 59 only three examples of pieces with this type of unusual 'gold ground' decoration are known of, all in private collections. She goes on to discuss the validity of the attribution to Giacomo Nani based on the distinctive arrangement and perspective of the still life painting.





578



578



579

**578**  
**TWO DOCCIA STAMPINO COFFEE-CUPS AND TWO SAUCERS**  
CIRCA 1745-50

The cups decorated in blue with flowering branches between line borders, the saucers with a central spray within concentric lines and a trailing border of flowering branches to the rim (one cup with hairline crack and a few minute rim chips, one saucer with short hairline crack to rim)

(4)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**579**  
**A DOCCIA CHOCOLATE-CUP**  
CIRCA 1760

Decorated *alla Sassonia* with a Chinese lady playing a tambourine flanked by rockwork and plants within a quatrefoil gilt-scroll cartouche enclosing purple panels issuing iron-red scrolls, the ear-shaped handle with similar scrollwork, gilt line rims (short hairline crack and small chip to upper rim, crack to lower terminal of handle)

£800-1,200

US\$1,200-1,800

€900-1,300

**PROVENANCE:**

Anonymous sale; Christie's, Geneva, 26 April 1972, lot 120.

See Arthur Lane, *Italian Porcelain*, London, 1954, pl. 44 for a teapot and cover with similar decoration to the present examples and p. 34 where the author states that this style of decoration, painted with the aid of stencils was unique to Doccia. A related plate was sold in these Rooms on 29 November 2011, lot 57.



580

**A CAPODIMONTE (CARLO III) WHITE BEAKER, TEABOWL AND SAUCER,  
AND A COFFEE-CUP**

CIRCA 1750, BLUE FLEUR DE LYS MARKS

The beaker, teabowl and saucer each applied with three sprays of moulded flowering prunus branches, the coffee-cup with three garden flowers and branch handle (chip to footrim of beaker, hairline crack to footrim of teabowl, small chips to rim of saucer, coffee-cup handle restuck)

(4)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

For a coffee-pot applied with moulded prunus branches see Angela Caròla-Perrotti, 'Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806', *Exhibition Catalogue*, Naples, 1987, p. 71, no. 17, where the author discusses the influence of Chinese *blanc de chine* porcelain on the major European factories in the first half of the eighteenth century.





581



582

**581**  
**A VENICE (COZZI) TEABOWL AND SAUCER**  
 CIRCA 1770-80, RED ANCHOR MARKS

Each painted with vignettes of Chinese boys standing on a grassy terrace with flowering plants, and with scattered insects, the saucer with a gilt line and dentil border to the rim, the saucer with gilt line rim (crack to teabowl, three small chips to footrim of saucer)

£1,200-1,800

US\$1,900-2,700  
 €1,400-2,000

**PROVENANCE:**

Anonymous sale; Semenzato, Rome, 12 December 1993, lot 125.

For a teabowl and saucer with similar decoration see Saul Levy, *Le Porcellane Italiane*, Vol. I, Milan, 1960, pl. 37 and Francesco Stazzi, *Le Porcellane Veneziane di Geminiano e Vincenzo Cozzi*, Venice, 1982, p. 209, col. pl. XXIV.

**582**  
**A VENICE (COZZI) COFFEE-CUP AND SAUCER**  
 CIRCA 1780, RED ANCHOR MARKS

Each painted with an arbour flanked by trees with purple flowers on a grassy terrace in the foreground, and with scattered flower sprigs within gilt line rims, the cup with scroll handle (the cup handle with chip to lower terminal, small chip to footrim of saucer)

£1,200-1,800

US\$1,900-2,700  
 €1,400-2,000

**PROVENANCE:**

Dr. William P. Harbeson Collection; Sotheby's, New York, 4 April 1972, lot 364.

Anonymous sale; Semenzato, Rome, 12 December 1993, lot 130.



583



584



583

**AN ITALIAN PORCELAIN TEACUP**

THIRD QUARTER OF THE 18TH CENTURY, DOCCIA OR COZZI

Painted in *famille rose* style with three flowering plants issuing from gilt foliage and scrolls below a gilt scroll-edged border of flowerheads and leaves against a spiral ground in brown (very slight wear to enamels and gilding)

£400-600

US\$610-900

€450-670

The decoration found on this cup has elements in common with *famille rose*-style painting found on both Doccia and Cozzi porcelain of the third quarter of the 18th century. For an example of a wine-cooler decorated with this distinctive scroll-edged border, and attributed to Cozzi, see Saul Levy, *Le Porcellane Italiane*, Milan, 1960, Vol. I, pl. 72 a.

584

**A VENICE (COZZI) TEABOWL AND SAUCER**

CIRCA 1770, RED ANCHOR MARKS, FAINT INCISED MARKS

Each painted in Imari palette with flowering plants issuing from rockwork within concentric line and dot borders and arched panel borders to the rims, gilt line rims (small chip to rim of saucer, slight wear to gilding)

£600-800

US\$910-1,200

€680-900

**PROVENANCE:**

Mrs. Franklin Chase; Christie's, London, 3 December 1973, lot 108.

For a saucer of the same pattern see Francesco Stazzi, *Le Porcellane Veneziane di Geminiano e Vincenzo Cozzi*, Venice, 1982, p. 227, pl. 32.





585

**A PAIR OF LE NOVE PORCELAIN TEABOWLS AND SAUCERS**

CIRCA 1780, VARIOUS INCISED NUMERALS

Each piece painted with panels to simulate silk divided into quarters by a red, green, pink or yellow shaded band (one teabowl with short hairline crack, one saucer with star crack)

(2)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

Throughout the 17th and 18th centuries the relationship between the decoration seen on household and ornamental textiles and that on ceramics of the same period has always been a close one. The same or similar motifs, patterns and decorative arrangements can be seen on both textiles and ceramics, including porcelain and faience, as the designers of fabrics and

decorators of porcelain used the same sources as inspiration, or directly copied from one another. This is seen most literally in the late 18th century when porcelain decorators began to take inspiration directly from silks and chintzes imported from India and the Far East, which were becoming more common place in daily life. Le Nove, Sèvres and several German porcelain factories, in particular Nymphenburg, chose to attempt to directly recreate the texture and sheen of silk, resulting in colourful patterns with a very distinctive geometric feel. For a Sèvres cup and saucer decorated with radiating bands of 'simulated silk' alternating with panels of 'gilt braiding' see Marie-Noëlle Pinot de Villechenon, *Sèvres, Porcelain from the Sèvres Museum 1740 to the Present Day*, London, 1997, p. 36, pl. 36 (centre). See Giovanni Conti, *L'Arte della Maiolica in Italia*, Milan, 1980, pl. 606-607, for a faience oval dish and a soup bowl and cover with similar decoration and *Maioliche di Lodi, Milano e Pavia*, Museo Poldi Pezzoli, Milan, 1964, nos. 395-398 for further examples of Italian faience decorated with patterns drawing their inspiration from textiles.



586

**586**

**TWO CAPODIMONTE (CARLO III) WHITE BEAKERS**

CIRCA 1750, ONE WITH BLUE FLEUR DE LYS MARK

Of lobed form, each applied with three moulded flowering prunus branches (some minor rim chips) (2)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

**PROVENANCE:**

Anonymous sale; Christie's, London, 30 June 1986, lot 173 (for one beaker).



587

**587**

**A VENICE (COZZI) TEACUP AND SAUCER**

CIRCA 1780, PURPLE ANCHOR MARKS, IMPRESSED CIRCLE TO SAUCER

Each painted in purple monochrome with a vignette of buildings and ruins in landscape within gilt line rims

£1,500–2,000

US\$2,300–3,000

€1,700–2,200

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 3 June 1969, lot 64.





**588**

**A VENICE (COZZI) PINK-SCALE GROUND PART TEA-SERVICE**

CIRCA 1770, RED ANCHOR MARKS

Each piece painted with arrangements of fruit and scattered berries, fruits and sprigs below a pink-scale ground border edged with scrolls and foliage in gilding, comprising: a baluster milk-jug and cover, an oval lobed sugar-bowl and cover, and a teabowl and saucer (the milk jug with small chips to spout and to leaf terminals on handle and cover)

The milk-jug  $5\frac{1}{8}$  in. (13 cm.) high

(3)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

**PROVENANCE:**

Anonymous sale; Semenzato, Venice, 12 December 1993, lots 135, 139 and 140.

A pair of coffee-cups and saucers, similarly decorated with fruit and scale ground borders are illustrated by Francesco Stazzi, *Le Porcellane Veneziane di Geminiano e Vincenzo Cozzi*, Venice, 1982, p. 220, pl. 12.



589

**TWO VENICE (COZZI) TWO-HANDLED VASES**

CIRCA 1780-90, RED ANCHOR MARK TO ONE

Oviform, one with ram's head terminals to the ribbon handles, painted on each side with arbours, fountains and statues in formal gardens above pendant flower sprays, the neck and foot with further flower sprays between turquoise and gilt line borders (each with one handle restored, one with small chip to footrim)

7 in. (17.8 cm.) high

(2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**PROVENANCE:**

Anonymous sale; Semenzato, Venice, 6 February 1994, lot 48.

See Francesco Stazzi, *Le Porcellane Veneziane di Geminiano e Vincenzo Cozzi*, Venice, 1982, pp. 230-231, pl. 42-51 for a service decorated with similar garden scenes.





590

**SEVEN ITALIAN PORCELAIN COFFEE-CUPS AND SAUCERS**

SECOND QUARTER OF THE 19TH CENTURY, GOLD STAR MARKS, PERHAPS LE NOVE

Each painted after *Jean Pillement*, six cups with a vignette of an Oriental figure in landscape, each engaged in a different pursuit including fishing, reading and hunting, the seventh cup with an exotic bird perched on rockwork above its nest of eggs, a snake below and trees to each side, the saucers each with three similar vignettes within gilt dentil rims (one cup with two minor chips to upper rim and two associated short hairline cracks, one saucer with short hairline crack and tiny rim chip, another saucer with small rim chip) (7)

£15,000–20,000

US\$23,000–30,000

€17,000–22,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 24 March 1969, lot 133.



**591**  
**TWO DOCCIA COFFEE-POTS AND COVERS**  
 CIRCA 1780, ONE WITH INCISED MARK

Each of baluster form with scroll handle, one with a reeded scrolling bird's head spout, the other with covered spout, each painted on each side with brightly coloured birds perched on trees and rockwork, another in flight above, and with a river and buildings in the distance, the domed cover with a laurel leaf border and acorn finial heightened in puce (small chip to tip of bird's head spout)

8 $\frac{3}{4}$  in. (21.3 cm.) and 7 $\frac{1}{2}$  in. (18.7 cm.) high

(2)

£1,500-2,000

US\$2,300-3,000

€1,700-2,200





592

**A BUEN RETIRO TWO-HANDLED VASE AND COVER**

CIRCA 1765, ON A LATER FOOT

With urn-shaped body, painted with mythological scenes and Cupids, the central section with a continuous landscape with Bacchus and a companion with Cupid and a nymph with attendants among clouds below moulded swags of fruit and flowers suspended from the scroll-moulded handles and moulded shell and scroll ornaments and above painted swags of flowers suspended from gilt rings, the shoulders with four vignettes with Cupid, on a domed foot with foliage-moulded border, the cover with a continuous landscape with satyrs and a goat between moulded foliage and strap ornament, fruit finial (the foot with some restoration, restoration to stem and finial and restored chips to rim of cover and chip to upper part of cover, restoration and chipping to swags, small restored area beside painted swags, some cracks to handles)

18.5 in. (47 cm.) high

£15,000–20,000

US\$23,000–30,000

€17,000–22,000

**PROVENANCE:**

Gualtiero and Renato Schubert.

Anonymous sale; Christie's, Geneva, 2 October 1969, lot 93.

**LITERATURE:**

Giuseppe Morazzoni, *La Porcellane Italiana*, Milan, 1960, Vol. II, col. pl. XXIII and pl. 305.

For a white example see G. Morazzoni, *Le Porcellane Italiane*, Milan, 1960, pl. 292.



593

#### VARIOUS PROPERTIES

594

#### A BUEN RETIRO GROUP OF CIEGO CON SU LAZARILLO CIRCA 1765, BLUE FLEUR-DE-LYS MARK

Modelled with an old bearded blindman playing the hurdy-gurdy, wearing a pink pointed cap, a long white cloak with a tasselled hood, a brown jacket and breeches and clogs, a dog sleeping at his feet, the barefoot Lazarillo dancing at his side playing the castinettas, a triangle at his side suspended from a cord, on a rockwork base with foliage (restoration to blindman's right hand and neck of instrument, boy's left index finger and right wrist restored and chip to his left foot) 10½ in. (25.7 cm.) high

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

This group is inspired by the characters from Fernando de Rojas's *Lazarillo de Tormes*, a very popular story at the time which gives a fascinating insight into peasant life in 17th century Spain. The name of the character Lazarillo, a boy who left home and looked after a blindman, whose earnings from begging supported them both, came to be a generic name used for boys looking after the blind in this way. See Carmen Manueco Santurtún et al., 'Manufactura del Buen Retiro 1760-1808', *Exhibition Catalogue*, Madrid, 1999, p. 510, no. 184 for a similar group.

See the similar group, in the white, from the sale Boule to Jansen: An Important Private European Collection was sold Christie's, London, 11-13 June 2003, lot 332.

593

#### A CAPODIMONTE (CARLO III) FIGURAL SALT CIRCA 1750, IMPRESSED FLEUR DE LYS MARK

Modelled by *Giuseppe Gricci* as a standing lady wearing a blue-edged white tunic and red sash, puce-edged white skirt, yellow hat with a gilt ribbon-tie and yellow shoes, her left arm raised and her right hand holding a shell and scroll-moulded cornucopia at her side, heightened in puce and edged in gilding, on a rockwork base (left hand, hat, edge of tunic and cornucopia restored) 6½ in. (15.5 cm.) high

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

For an illustration of the model, and her companion see Angela Caròla-Perrotti, *Exhibition Catalogue*, 'Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806', Naples, 1987, pp. 207-208, pl. 153 b (the lady) and 153 a (her companion), and p. 208 where the author discusses Gricci's distinctive interpretation of the figural salt in comparison to those already being made at Meissen around the 1740s.



594



595

**A DOCCIA GROUP OF PEASANTS**

CIRCA 1780

Modelled with four figures around a central leafy tree, a reclining lady listening to her companion playing the bagpipes with a dog jumping up at her knee and on the opposing side with a man holding a hen in his arms and a lady holding her apron aloft, each wearing simple brightly coloured clothing, on a stepped, rocky circular base applied with leaves (extended firing cracks to base, chips and losses to tree branches and leaves, bagpiper with chip to left little finger)

11¼ in. (28.6 cm.) high

£1,500–2,000

US\$2,300–3,000

€1,700–2,200



595

PROPERTY FROM A PRIVATE COLLECTOR

596

**A CHANTILLY COPPER-GILT MOUNTED POT-POURRI VASE AND COVER**

CIRCA 1740-45, RED HUNTING HORN MARK

Of gourd form, applied with a fruiting branch with green and blue leaves and red and yellow flowers and buds, extending from the cover and about the base, the irregularly formed vase with pierced apertures to the upper part and painted in the Kakiemon palette with flowers and insects disguising firing faults (chipping to applied foliage)

5¼ in. (13.4 cm.) high

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

See the similar pot-pourri vase and cover illustrated by Geneviève Le Duc, *Porcelaine Tendre de Chantilly*, Paris, 1996, p. 140.



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597

#### VARIOUS PROPERTIES

597

#### A MENNECY CASED TRAVELLING SERVICE

CIRCA 1765, INCISED DV MARKS TO PORCELAIN, THE SILVER CUTLERY WITH THE MARK OF NICOLAS COLLIER, PARIS, 1769 AND THE DECHARGE MARK OF JULIEN ALATERRE, THE KNIFE WITH UNIDENTIFIED LEAF-SHAPED CUTLER'S STAMP

Painted with flowersprays and loose sprigs below pink-lined rims, comprising:

A two-handled cup, cover and stand (minute chip to finial and to rim of cover)

A coffee-cup and saucer

A spoon, fork and knife with pistol-shaped handle

A facet-cut glass coffee-cup

A hexagonal lobed stand of petal-shape

Within a veneered kingwood two-handled travelling case lined with pale-blue silk (minute chipping to rims of glass cup and stand, some polishing to rims, slight losses to the veneered vignette on case, some resticking to veneers)

The case 9½ in. (24.1 cm.) x 9⅞ in. (25 cm.) x 7⅞ in. (19.4 cm.)

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

See Serge Gauthier, *Les Porcelainiers du XVIII<sup>e</sup> Siècle Français*, Paris, 1964, p. 148, for a similar cased toilet service.

598

#### A MENNECY WHITE PRUNUS-MOULDED PART TEA-SERVICE

CIRCA 1750, INCISED D.V. MARKS

Each piece moulded in low-relief with three sprays of flowering prunus, comprising:

A white metal-moulded globular teapot and cover (handle cracked and reattached with later metal mount, glaze crazing to tip of spout)

A cylindrical sugar-bowl and cover (chipped to knop finial)

Three coffee-cups with double-scroll handles (one chipped to handle)

One coffee-cup *ensuite* with leaf-moulded handle (minute chip to handle)

Four trembleuse saucers (one chipped to rim)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

#### PROVENANCE:

The Flahaut Collection



598





599

**A SEVRES WHITE BISCUIT BUST OF LOUIS XV**

CIRCA 1762-3, INCISED F TO BACK OF BUST

Modelled by *Falconet* after *Jean Baptiste Le Moyne*, his hair *en queue* and half turned to the right in armour with a sash over his right shoulder, his cloak gathered about his bust and embroidered with *L'Ordre du Saint-Esprit*, on a waisted circular socle (cracked and restored through neck, reattached to socle, associated short stained hairline crack at neck and overpainted cracks to either side of hair at back, restored chip to bow at back, reverse of collar, tip of curled hair, edge of robe at shoulder level)

12.3.4 in. (32.4 cm.) high

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

This portrait bust is the second made to replace the earlier version also modelled after a figure by *Le Moyne*, a close friend of *Falconet*. *Madame de Pompadour* is known to have acquired 3 versions of this figure in 1762 and 1763 (Vy 3 fol. 115 v): *livré Mme de Pompadour le 25 juin 1762 1 buste du Roy biscuit 144 (livrés)*; and see item 1316 in the post-mortem inventory. A bust of this type, belonged to her brother, *M. de Marigny, Intendant des Bâtiments du Roi*, and appeared in the sale catalogue of his collection.

See *Emile Bourgeois, Le Biscuit de Sèvres au XVIIIe Siècle*, Paris, 1909, Vol. II, pl. 17. An example from the *Elizabeth Parke Firestone Collection* was sold *Christie's*, New York, 21 March 1991, lot 148.

600

**A SEVRES COFFEE-CAN AND SAUCER**

1784, BLUE INTERLACED LS ENCLOSING DATE LETTER GG, PAINTER'S P7 MARK FOR EITHER JEAN-JACQUES PIERRE (LE JEUNE) OR MME PIERRE, INCISED NUMERALS

Painted with ribbon-tied white roses on a matt-blue ground within gilt circular medallions, alternating with vases of flowers within scroll borders enclosing dark-purple panels gilt with leaves and hatched panels, within pink-ground borders painted with pearl ornament and gilt line rims (minute wear to gilt rims)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

**PROVENANCE:**

The Flahaut Collection.



600

THE PROPERTY OF A LADY OF TITLE

601

**TWENTY SEVRES YELLOW-GROUND PLATES**

CIRCA 1788, BLUE INTERLACED L'S MARKS, TWELVE WITH DATE LETTERS LL, ONE EXAMPLE WITH GILT MARKS ANOTHER WITH PURPLE MARKS, SOME WITH INCISED LETTERS AND NUMERALS, PAINTER'S MARKS FOR MADAME BUNEL, MADAME LE BEL, VIELLIARD FILS, MADAME NOUALHIER AND ALSO PROBABLY FOR HER DAUGHTER ANTOINETTE-MARIE-ANNE LE NOUALHIER (LATER MADAME WEYDINGER)

Each painted in the centre with scattered convolvulus, the shaped rim with a vine of the same flower between yellow-ground bands edged in maroon and painted with trailing foliage, gilt line rim (all with scattered rim chips, one with metal rivet repairs, two cracked)

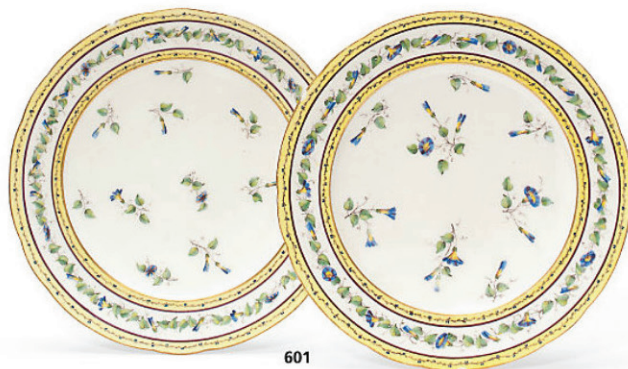
9 3/4 in. (23.8 cm.) wide

(20)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



601



This group of plates would seem most likely to have formed part of the 'Zone Jonquilles Volubilis' service purchased on 22 September 1788 by Madame Hubaire (probably Mme. Huber), resident in Paris. See David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamstead, 2005, Vol. IV, p. 867-8, service no.88-15, for a full listing of the service in the Sales Registers and references to components of the service in the Artists' Ledgers and Kiln books. Peters confirms that the service is mentioned in a letter of 21 March 1788 from or on behalf of the buyer, identified as Mme. Huber and with an address stated to be 'hotel de trois Evêché, rue de filles St. Thomas' (Paris). The letter requests that the service should 'be finished as soon as possible and that it should preferably be like that supplied to Eden'. In view of the Sales Registers description of the decoration of the service, the earlier service to which Mme. Huber was referring was evidently that produced in 1787 and purchased by William Eden, a British special envoy, on 7th August 1787 for George Rose and with decoration similarly described as 'Zone jonquille peint en Volubilis'. Peters concludes that presumably Mme. Huber must have at some point seen the Eden service and liked it enough to want to order one very similar. A plate from the Rose service bearing date letters KK for 1787 was sold at Christie's, New York, 21 October 2004, lot 960, and another from the Elizabeth Parke Firestone Collection Part I was also sold at Christie's, New York, March 21-22 1991, lot 289. A 1788 plate (probably from the Mme. Huber service) by Mme. Noualhier is in the Musée des Arts Décoratifs, Paris (A22095).

#### VARIOUS PROPERTIES

**602**

#### **A COMPOSITE SET OF SEVRES AND PARIS ARMORIAL DINNER-PLATES**

THE SEVRES PLATES CIRCA 1851-55, GREEN PRINTED S MARKS AND RED CROWNED DORE A SEVRES MARKS, THE PARIS PLATES MID-19TH CENTURY, PINK MAISON JACQUEL/PAUL BLOT FEUR/RUE DE LA PAIX MARKS

Comprising: twenty-two Sèvres plates gilt with the Rothschild crowned coat-of-arms, within C-scroll half-cartouche, the shaped border gilt with a scale-pattern band, within shaped gilt line rims and twelve Paris plates gilt with the interlaced monogram *BER* within a gilt dot-pattern band and shaped gilt line rims (minor chipping to rims, slight wear to gilding)

9¼ in. (24.7 cm.) and 9⅞ in. (25.1 cm.) wide

(34)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600





603

**603**  
**A PARIS PORCELAIN FIGURAL INKSTAND**  
 EARLY 19TH CENTURY

Modelled as a richly-gilt scantily-draped figure of Diana holding a conch shell and seated on an urn-shaped quill holder, a hound at her feet enriched in a simulated matt-bronze ground, on an oval gilt base tooled with a laurel band (chip to left index figure and hound's tail, flake to gilding at reverse of base, slight wear to gilding)

7½ in. (19 cm.) high

£1,500–2,000

US\$2,300–3,000

€1,700–2,200



604

**604**  
**A NYMPHENBURG ARMORIAL GILT-GROUND CABINET-CUP AND SAUCER**

1829-30, IMPRESSED SHIELD MARKS, NO. 2 AND VARIOUS INCISED NUMERALS, THE BASE OF THE CUP WITH AN ELABORATE COAT-OF-ARMS

The coffee-cup with gilt scroll handle, painted with a view of Halle within a rectangular gilt cartouche inscribed *Halle 1829/30*, the saucer decorated in platinum, gilding, dark brown hues and green enamel with an elaborate coat-of-arms with a shield surmounted by a crown, a boar's head and lion rampant, supported by two lion rampants, within gilt bands (minute scratching to enamels and gilding)

£1,500–2,000

US\$2,300–3,000

€1,700–2,200



605

THE PROPERTY OF A LADY OF TITLE

**605**  
**A VIENNA TOPOGRAPHICAL GOLD-GROUND CABINET-CUP AND SAUCER**

1819, BLUE SHIELD MARKS, IMPRESSED NUMERALS INCLUDING DATE CODE 819 AND 7, INCISED W TO CUP, TITLED IN BLACK SCRIPT

The cup of flared form with upright scroll handle, painted with a view named in black script, *La cathédrale de St. Etienne, à Vienne*, within a canted rectangular frame tooled with a border of stiff leaf, scroll and rosette motifs, the saucer with an interior scene, *Vue d'une partie de l'intérieur de la cathédrale, à Vienne.*, within a similar rectangular frame, the rims with a border of stylised leaves issuing scrolling vines (some very slight scratches to gold ground)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

St. Stephen's Cathedral stands in the Stephansplatz in the heart of Vienna.



606

**TWO VIENNA TOPOGRAPHICAL CABINET-CUPS AND SAUCERS**

CIRCA 1820-30, BLUE SHIELD MARKS, IMPRESSED NUMERALS INCLUDING DATE CODE 827 TO CELADON EXAMPLE, IMPRESSED AND INCISED LETTERS AND NUMERALS TO BOTH, SAUCERS WITH GILT NUMERALS, THE CUPS TITLED IN BLACK SCRIPT

The first of footed flared form, painted with a view named in black script, *La cathedrale de St. Etienne: à Vienne*. within a gilt rectangular frame tooled with foliate motifs against a celadon ground embellished with purple-edged gilt foliate and beaded borders, the saucer with central berried gilt foliate motif within similar borders, the second of flared form with upright gilt scroll handle, painted with a view named in black script, *Vue de la place dite: Josephsplatz, à Vienne*. within a gilt rectangular frame, the gold ground tooled with a border of rosette panels flanked by stylised foliate (the first with restuck rim chip to saucer, the second with two chips to footrim of cup and slight wear to gilding of saucer) (2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



607

**A VIENNA TOPOGRAPHICAL GOLD-GROUND CABINET-PLATE**

1818, BLUE SHIELD MARK, IMPRESSED NUMERALS INCLUDING DATE CODE 818 AND 32, TITLED IN BLACK SCRIPT

Painted with a view named on the reverse in black script, *Vue d'une partie du fauxbourg Leopoldstadt vers le bain de Diane: à Vienne.*, with barges on a river with buildings and figures on the banks and low hills in the distance, within a canted rectangular frame tooled with a garland of ivy, the rim with a band of Vitruvian scrolls issuing foliage between matt-gilt bands (some minor wear and small scratches to gold ground)

9 $\frac{5}{8}$  in. (24.4 cm.) diam.

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

See Wilhelm Mrazek and Waltraud Neuwirth, 'Wiener Porzellan 1718–1864', *Exhibition Catalogue*, Vienna, 1970, p. 179, pl. 699, for a related topographical cabinet-plate with a view of the Klosterneubourg Priory, near Vienna, and pl. 697a for a déjeuner tray signed *Schufried*. Another plate, also signed, dated 1818 and painted with a view of Schloss Belvedere, was sold in these Rooms on 8 June 2008, lot 24, and seven further unsigned examples dating between 1816 and 1821 were sold in these Rooms on 7 July 2003, lots 63–69.



607

608

**A VIENNA TOPOGRAPHICAL GOLD-GROUND CABINET-PLATE**

1817, BLUE SHIELD MARK, IMPRESSED NUMERALS INCLUDING DATE CODE 817 AND 32, TITLED IN BLACK SCRIPT

Painted with a view named on the reverse in black script, *Vue du bureau J:R de guerre, et de l'église sur le Hof, à Vienne.*, with a fountain, ladies and gentlemen promenading and a horse and carriage in the foreground, within a canted rectangular frame tooled with a garland of ivy, the rim with a band of Vitruvian scrolls issuing foliage between matt gilt bands (some slight wear and scratching to gold ground)

9 $\frac{5}{8}$  in. (24.4 cm.) diam.

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

See footnote to the preceding lot.



608

609

**A VIENNA TOPOGRAPHICAL GOLD-GROUND  
CABINET-PLATE**

1817, BLUE SHIELD MARK, IMPRESSED NUMERALS  
INCLUDING DATE CODE 817 AND 32, TITLED IN  
BLACK SCRIPT

Painted with a view named on the reverse in black  
script, *Vue de la place de St. Michel vers le manège J.R.,  
à Vienne.*, with ladies and gentlemen and horses and  
carriages near the church entrance, within a canted  
rectangular frame tooled with a garland of ivy, the  
rim with a band of Vitruvian scrolls issuing foliage  
between matt gilt bands (some slight wear and  
scratching to gold ground)  
9 $\frac{1}{2}$  in. (24.4 cm.) diam.

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

See footnote to lot 10.



609



610

610

**A VIENNA TOPOGRAPHICAL CABINET-CUP  
AND SAUCER**

1818, BLUE SHIELD MARKS, IMPRESSED  
NUMERALS INCLUDING DATE CODE 818 TO  
BOTH, IMPRESSED 7 TO CUP AND 26 TO SAUCER,  
THE SAUCER INCISED W, TITLED IN BLACK SCRIPT

The footed cup with upright gilt scroll  
handle, painted with a view named in black  
script, *Der Frinkkur/platz auf dem Glacis vor  
dem Karolinen/thore, za Wien (?)* with figures  
strolling in parkland and buildings in the  
distance, within a gilt rectangular frame  
against a white and gilt vine leaf ground,  
the saucer similarly decorated between gilt  
borders and with a central spiralling gilt  
foliate motif (slight wear to gilding  
on saucer)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800





Princess Charlotte Augusta of Wales,  
John Samuel Agar; after Charlotte Jones  
stipple engraving, published 21 March 1814  
© National Portrait Gallery, London

This vase is most likely part of an important table-set commissioned between 1820-25 from the Fürstenberg factory by Princess Charlotte's uncle, the Duke of Clarence, before his accession to the throne as William IV. The Fürstenberg porcelain factory had an established relationship with the English Royal family and had produced 'The Brunswick Service', an ozier-moulded topographical service, for the Duke Karl von Braunschweig, of which a large portion of the service is retained in the Royal Collection at Windsor Castle.

The present vase was painted by the celebrated Fürstenberg artist Ludwig Sebbers who worked at the Fürstenberg *Buntmalerei* at Brunswick from 1820 to 1824 and then the Munich Academy. He returned in 1826 and became head of the Fürstenberg painting department in Brunswick. The table service commissioned for the Duke of Clarence is painted with Brunswick and Lower Saxony views. Only one other vase of this type is known, it is painted with the same portrait and inscription but also has a cylindrical plinth painted with topographical views of Brunswick. This example is in the collection of the Royal Pavilion, Brighton where it currently forms part of the exhibition 'Charlotte, the Forgotten Princess'. For a pair of vases of the same form also painted by Sebbers see Angelika Lorenz *et al.*, 'Weißes Gold aus Fürstenberg', *Exhibition Catalogue*, Braunschweig, 1989, pp. 349-350, no. 329.

The original painting of the princess by Charlotte Jones dates from 1814 and was commissioned for Princess Charlotte's coming of age at 18. Princess Charlotte married Prince Leopold of Saxe-Coburg in 1816, she died in childbirth in August 1817 at the age of 21. She was the only daughter of George IV and was incredibly popular in England; her death was much lamented.

THE PROPERTY OF A GENTLEMAN

611

**A FÜRSTENBERG TRUMPET-SHAPED ROYAL PORTRAIT COMMEMORATIVE VASE**  
CIRCA 1820-24, UNDERGLAZE BLUE SCRIPT F AND PAINTER'S 8. MARK, INCISED 8

Painted in sepia by *Ludwig Sebbers* with a portrait of *HER ROYAL HIGHNESS THE PRINCESS/CHARLOTTE OF WALES.* after the painting by *Charlotte Jones* and subsequent engraving by *L.S. Agar*, the Princess painted wearing an empire-style dress leaning against an ermine robe with a crown to her left side and Westminster Abbey in the background, before a swagged drape, within a rectangular gilt cartouche tooled with stylised leaves and hatched ornament, titled below in black script, the reverse gilt with a vase issuing grasses, above scrolling acanthus, floral garlands and a lozenge-shaped cartouche enclosing a landscape vignette, within gilt bands and rims  
9 in. (22.9 cm.) high

£8,000-10,000

US\$12,000-15,000

€9,000-11,000





612

#### VARIOUS PROPERTIES

**612**  
A PAIR OF MEISSEN PLATES FROM THE SERVICE MADE FOR  
GRAF FINCK VON FINCKENSTEIN  
CIRCA 1755, BLUE CROSSED SWORDS MARKS,  
PRESSNUMMERN 22 TO ONE PLATE

Moulded with the *Dulong* pattern, the borders painted with four vignettes of birds within garlanded terracing, the centre with a bouquet of fruit and flowers, within blue *feuilles-de-choux* and gilt-line rims (one plate with two minute rim chips, minute wear to gilt rims) 9¼ in. (25 cm.) wide (2)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

These plates are from a service ordered by Frederick The Great of Prussia for Graf Karl Wilhelm von Finckenstein (1714–1800). Karl Wilhelm was the Prussian Ambassador to the Courts at Stockholm, Copenhagen and St. Petersburg, and later went on to become first Cabinet Minister.

At least half of the service was sold at Sotheby's, London, 22 February 1988, lot 382. For a tureen from this service in the Museum für Kunst und Gewerbe, Hamburg, see Karl Berling, *Meissner Porzellan*, Leipzig, 1900, p. 113, fig. 165. A plate from the service is illustrated by D. Hoffmeister, *Katalog der Sammlung Hoffmeister*, Hamburg, 1999, Vol. I, no. 219.

**613**  
A MEISSEN CIRCULAR DISH FROM THE SERVICE MADE  
FOR THE GRAF FINCK VON FINCKENSTEIN AND TWO  
PIERCED TWO-HANDLED BASKETS  
CIRCA 1755, BLUE CROSSED SWORDS MARKS,  
PRESSNUMMER 67 AND DREHER'S I TO DISH

The dish moulded with the *Dulong* pattern, the border painted with four vignettes of birds within garlanded terracing, the centre with a bouquet of fruit and flowers, within blue *feuilles-de-choux* and gilt line rim (two small footrim chips, minute wear to gilt rim); an oval two-handled basket with entwined green branch handles issuing yellow flowerhead terminals, the exterior moulded with blue and yellow flowerheads, below a gilt line rim, and a flared circular basket similar (minor chipping to flowerheads and leaves at handles) The dish 10½ in. (26.7 cm.) diam.; the oval basket 9¼ in. (24.8 cm.) wide; the circular basket 9¼ in. (23.5 cm.) wide (3)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



613

The two baskets may have been included in the sale of half of the service, when sold by Sotheby's, London, 22 February 1988, lot 382.



**A BERLIN CHINOISERIE TEA AND COFFEE SERVICE**

CIRCA 1770, BLUE SCEPTRE MARKS, VARIOUS IMPRESSED MARKS

Painted with figures at various pursuits including playing musical instruments, worshipping a deity, promenading, taking tea, playing with children, birds and a dog in landscape vignettes within gilt and orange borders with diaper-pattern and scale-pattern panels edged with rococo scrolls and suspending foliage and flowers, the handles and spouts enriched in orange and gilt with scrolls, comprising:  
A baluster coffee-pot with scroll-moulded handled and spout and domed cover with flower finial (one side of cover broken and repaired)

A bullet-shaped teapot with scroll-moulded spout and handle and flat cover with flower finial

A baluster hot-milk jug with scroll-moulded handle and spout and slightly domed cover with flower finial (slight chipping to finial)

A slop-basin, the interior with orange and gilt flower-stem (rim and footrim chip)

Six coffee-cups, the interiors with orange and gilt flowers (one extensively broken and repaired, one with filled rim chip and another with slight rim chip)

Ten tea-cups, the interiors with orange and gilt flowers (one with rim chip and slight flaking to enamels, another with slight flaking to enamels)

Sixteen saucers (three with very minor flakes to enamel) (very slight wear to gilding on a few pieces)

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

**PROVENANCE:**

Most probably acquired by Peter, 5th Earl Cowper (d. 1836), for Panshanger, Hertfordshire, or by Thomas, 2nd Earl de Grey (d. 1859) for Wrest Park, Bedfordshire, and subsequently through de Grey's daughter to Panshanger, and at Panshanger until circa 1953, thence by descent.

See the royal dessert-service made for Frederick the Great, the *Japanisches Tafelservice*, for Schloss Sanssouci in 1769-70, a plate from this service was sold by Christie's, London, 1 May 2002, lot 16. This service was used in the Chinese Pavilion in the grounds of the palace of Sanssouci at Potsdam and echoes the style of the present service.

The Chinese Pavilion at Sanssouci was of clover-leaf shape in plan; it has a circular central hall in which intimate dinners took place. The building was inspired by the pavilion erected by the French architect Emmanuel Héré de Corny (1705-1763) for the exiled Polish king Stanislaus Leszczyński in the gardens of his palace at Lunéville. The architect, Johann Gottfried Büding, used its clover-leaf shaped ground plan at Sanssouci, where three anterooms adjoin a central circular hall. Due to the Seven Years' War the building was not finished until 1762. The exterior is embellished with gilded stone Oriental figures playing instruments, drinking tea and eating fruit sculpted by Johann Gottlieb Heymüller and Johann Peter Benckert. Between the anterooms on the exterior are open bays where the conical copper roof is supported by gilded palm-trees, and at the top of the roof is a seated gilding mandarin with a parasol. The principal circular hall is lined with marble dyed pale-green and the tops of the windows and doors are decorated with gilded Oriental figures and monkeys. Above the entablature is a dome painted with a continuous scene of Orientals on a balustraded terrace below monkeys and parrots perched on festoons of vine. The distant landscape filled with mythical buildings and pavilions. The cartoon for the dome was provided by the Parisian artist Blaise Nicolas Le Sueur (1716-1783) and it was painted by Tomas Huber (1700-1779).





The figures on the tea and coffee-service have much in common with those painted by Huber on the ceiling of the dome. There were two print sources for the Oriental figures on the plates from the service made for Frederick the Great which most probably were also the sources for the present service; the engravings by Laurent Cars after François Boucher and Gabriel Huquier after François Boucher, *'Un livre de jolis sujets chinois'*, see Perrin Stein, 'Repackaging China for France: The Collaboration of François Boucher and Gabriel Huquier', *French Porcelain Society Journal*, 2011, Vol. IV, pp. 50-67, and Pillement's *The Ladies Amusement*: or, *Whole Art of Japanning Made Easy* published in London circa 1760.

See also Johanna Lessmann et al., *Berliner Porzellan des 18. Jahrhunderts*, Hamburg, 1993, pp. 50-57 for wares decorated with chinoiserie including pieces from the *Japanischen Tafel-service*.

The present service formed part of the collection at Panshanger, and was almost certainly acquired by either Peter, 5th Earl Cowper (d. 1836), or by Thomas, 2nd Earl de Grey (d. 1859) for Wrest Park. The latter's collection of French furniture and objects partially came to Panshanger through his daughter, Anne, wife of Francis, 7th Earl Cowper. The Fifth Earl demolished the original house, Cole Green Park, in 1801 and sought the advice of Humphrey Repton and later commissioned the architect William Atkinson to complete the project.







THE PROPERTY OF A LADY

**615**

**A HÖCHST PART TEA AND COFFEE-SERVICE**

CIRCA 1770, BLUE CROWNED WHEEL AND BLUE WHEEL MARKS, VARIOUS INCISED MARKS INCLUDING: IN, SC/I

Painted with figures and sailing vessels in estuary scenes with ruins, grasses and rockwork in the foreground, the scroll handles and spouts enriched in purple and gilding, the covers with fruit finials, comprising:

A large baluster coffee-pot and domed cover

A baluster hot-water jug and cover (with replacement stamped brass spout and top rim, chip to inside of flange and cover and finial)

A globular tea-kettle and cover, with a gilt-metal-mounted turned wood carrying-handle (small star-crack to lower body)

A bullet-shaped teapot and cover (minute chip to edge of cover)

A circular sugar-bowl and cover (rim chip to finial)

A cylindrical tea-caddy

A slop-bowl

Six teacups (two with damage to rim)

Two coffee-cups

Twelve saucers (one cracked across and repaired, two chipped with associated crack)

A Continental porcelain hot-water jug and cover, *en suite*, late 19th century

A Continental porcelain milk-jug and cover, *en suite*, late 19th century

£3,500-5,000

US\$5,300-7,500

€4,000-5,600



VARIOUS PROPERTIES

**616**

**A MEISSEN SQUAT TEAPOT AND COVER**

CIRCA 1730, BLUE CROSSED SWORDS MARK, GILDER'S 27.  
TO BOTH PIECES

The gilt curved spout issuing from a moulded mask terminal, the gilt loop handle with foliage terminals, each side painted with merchants on a quayside or gentlemen walking by a river and ruins, within shaped quatrefoil cartouches edged with gilt scrolls enclosing Böttger-lustre and iron-red diaper panels issuing iron-red and purple foliate scrolls enclosing small chinoiserie panels, the plain ground painted with *indianische Blumen*, the shoulder with *Laub-und-Bandelwerk*, the cover with a continuous estuary scene below a gilt knob finial (some wear to gilding on spout, glazed chip to upper rim, chip to footrim and to rim of cover)

5¼ in. (13.3 cm.) high

£7,000–10,000

US\$11,000–15,000

€7,900–11,000

**617**

**A MEISSEN CIRCULAR SUGAR-BOWL AND COVER**

CIRCA 1735-40, BLUE CROSSED SWORDS MARK,  
GILDER'S MARK OF A CRESCENT ABOVE X TO BOTH PIECES

Painted with merchants on quaysides on one side and a couple before buildings in river landscape on the other, within elaborate gilt *ombrierte* foliate scrollwork and shell cartouches with diaper and scale-ground panels, flanked by single *deutsche Blumen*, the cover with similar scenes within double concentric red line cartouche and gilt border of diaper arches issuing flowerheads and scrollwork to the rim, with a gilt pinecone finial

3¼ in. (9.5 cm.) diam.

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

PROVENANCE:

With Röbbig, Munich (according to paper label).







618

**A BÖTTGER WHITE PORCELAIN OVIFORM JAR AND COVER**  
CIRCA 1715-20

The bulbous body applied with three flowering rose-sprays and on a stepped foot, the domed cover applied with three smaller rose-sprays and the upper surface moulded with concentric rings (one rose and one rosebud lacking to body, cover with one rose lacking, slight chipping to flowers, six firing cracks to foot, one ground and the others slightly ground, lower part partially un-glazed, cover with small rim chip and very minute chips)  
6 in. (15.2 cm.) high

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

For a similar example see Maureen Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50*, London, 2008, p. 370, no. 137.

619

**A MEISSEN BLUE AND WHITE OVIFORM TEAPOT AND COVER**

CIRCA 1725, BLUE CROSSED SWORDS MARKS

With ear-shaped scroll handle, the domed cover with knop finial and beak-shaped cover to spout, painted with loose sprays of Kakiemon-style Oriental flowers and insects, the handle with similar flowersprays, within a broad border of lambrequins, pendant husks and acanthus, the spout moulded with recessed panels of flowerheads suspending a tasselled swag, supported on three ball and claw feet (cover cracked and restuck with associated restoration and rim chip, beak-shaped section partially replaced)

7 in. (17.8 cm.) high

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

See the similar teapot in the Saxon Royal Collection, Dresden, (Inv. No. P.E. 604) illustrated by Klaus-Peter Arnold *et al.*, 'Meissener Blaumalerei aus Drei Jahrhunderten', *Exhibition Catalogue*, Hamburg, 1989, cat. no. 74, pp. 160 and 201.





620

620

**A MEISSEN KAKIEMON BEAKER AND A SAUCER  
AND A BEAKER SIMILAR**

CIRCA 1730, BLUE ENAMEL CROSSED SWORDS MARKS TO EACH,  
WHEEL-ENGRAVED JAPANESE PALACE INVENTORY NUMBER N=333\_W/  
TO CUP AND BEAKER WITH POMEGRANATES, N=334/W TO BEAKER,  
DREHER'S QUARTERED CIRCLE AND / MARKS

The tapering cylindrical beaker and a saucer painted and gilt with a  
vignette of two pomegranates issuing from a leafy branch and further  
Oriental flowersprays, within brown line rims and a similar beaker  
painted with scattered flowerheads (small chip to saucer, minute wear  
to enamels)

(3)

£3,000-4,000

US\$4,600-6,000

€3,400-4,500

For two similar beakers in each pattern see Rainer Rückert, *Meissener Porzellan*, Munich, 1966, p. 67, nos. 251 and 252. The 1779 Japanese Palace Inventory notes 'Fifty-four various chocolate beakers on their own painted with various flowers, 2¾ inches in height, 3¼ in. in diameter no. 334', see Ulrich Pietsch, *Early Meissen Porcelain, the Wark Collection*, London, 2011, p. 271, nos. 268-269 for two similar beakers decorated with scattered flowerheads.

621

**A MEISSEN KAKIEMON OCTAGONAL SMALL BOWL**

CIRCA 1728, BLUE ENAMEL CROSSED SWORDS MARK, WHEEL-ENGRAVED  
JAPANESE PALACE INVENTORY NUMBER N=456\_W

The faceted exterior painted and gilt with alternating panels of  
stylised lotus and Oriental flowersprays, the everted rim with a  
continuous band of blue scrolls issuing iron-red and gilt flowerheads,  
the interior with a phoenix, within a brown line rim  
4¼ in. (10.5 cm.) wide

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



621





622

**\*622**

**A MEISSEN SILVER-MOUNTED POWDERED BLUE-GROUND SMALL CYLINDRICAL TANKARD**

CIRCA 1735, BLUE CROSSED SWORDS MARK

The moulded body gilt at Augsburg in the *Seuter* workshop with three flowersprays flanking chinoiserie figures taking tea at tables beneath canopies, the loop handle richly gilt, the hinged mount set with a coin inscribed *DG·FRID·AUGUST·REX·POLONIA·RUM·* and on the reverse *DUX·SAX·I·C·M·A·G·W·S·R·I·ARCH·E·L·1704*; silver mount to footrim (extended crack to base perhaps going under mount round footrim, very slight wear to rim, thumbpiece lacking and dent to silver cover)

3½ in. (9.3 cm.) high

£8,000–12,000

US\$12,000–18,000

€9,000–13,000

**623**

**A MEISSEN GOLDCHINESE TWO-HANDLED BEAKER AND SAUCER**

CIRCA 1720, THE AUGSBURG DECORATION CIRCA 1725–30, THE BEAKER WITH INCISED ENAMELLED BLACK Z TO FOOTRIM, THE SAUCER WITH DREHER'S / TO FOOTRIM

The beaker with entwined richly-gilt branch handles, the exterior of the beaker and reverse of the saucer moulded with fruiting vine, with blue and purple grapes issuing from gilt leafy branches, gilt at Augsburg in the *Seuter* workshop, the saucer gilt with figures taking tea on a terrace supported on elaborate scrollwork, within an octafoil gilt cartouche (slight wear to gilding, minor scratching to saucer)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

PROVENANCE:

The Flahaut Collection.



623





624

**A BÖTTGER CHINOISERIE TWO-HANDLED BEAKER AND SAUCER**  
 CIRCA 1715-19, INCISED DREHER'S / TO FOOTRIM OF SAUCER

With acanthus-moulded scroll handles, painted in iron-red and gilt with chinoiserie figures standing holding baskets and parasols and at various pursuits in garden vignettes, below a border of diaper-pattern, C-scrolls and pendant flowerheads, within gilt line rims (minute chip to the footrim of the beaker, slight wear to gilding)

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

The decoration of the present beaker and saucer is attributed to the goldsmith and enameller Georg Funcke, who worked initially in Dresden and subsequently for the Meissen factory. See Ulrich Pietsch, *Passion for Meissen: Sammlung Said und Roswitha Marouf, The Said and Roswitha Marouf Collection*, Stuttgart, 2010, p. 14, no. 3. Funcke is recorded at the factory as a gilder or 'fire painter' as early as 1713. See the beaker outlined in iron-red and enriched in gilding, formerly in the Korthaus Collection, Frankfurt, then in the Hoffmeister Collection, *Meissener Porzellan des 18. Jahrhunderts Katalog der Sammlung Hoffmeister*, Hamburg, 1998, Vol. I, pp. 26-27, no. 7, which was subsequently sold in the The Hoffmeister Collection, Bonham's, London, 24 November 2010, lot 1, attributed to Funcke. A group of six beakers with bird or figural decoration produced in a similar style are noted by Claus Boltz, 'Die Wöchentlichen Berichte über die Tätigkeit der Meissener Dreher und Former vom 6. Juni 1722 bis 31. Dezember 1728', *Keramos*, no. 178, October 2002, pp. 40-41.

Comparisons can be made between the present beaker and saucer and the decoration seen on early lacquered stoneware produced by Böttger from 1710. The iron-red enamel is not used as a tool to outline or accent the gilding as with the example in the Hoffmeister Collection but is used

in a similar way to the process of lacquering, by providing a base on which to layer the gilding and to emphasise its richness. Notably similar is the work produced by Martin Schnell, the Court lacquerer in Dresden who established his workshop at exactly the same time as the Meissen porcelain factory. The difficulties of attribution to the Schnell workshop are well documented but it does seem that the present beaker and saucer share similar characteristics to these early lacquered and cold decorated pieces, see the garniture of vases in the Saxon Royal Collection at Dresden, illustrated by Maureen Cassidy-Geiger, 'A wholly new style of porcelain': Lacquer-Style Production at the Meissen Manufactory', *Schwartz Porcelain, Museum für Lackkunst und Schloss Favorite bei Rastatt 2003-2004, Exhibition Catalogue*, Munich, 2004, p. 144.

Italian painters who decorated on both glass from Murano workshops and porcelain at the Vezzi factory produced similar chinoiserie inspired designs in the 1720s, incorporating iron-red enamels and tooled gilding, see the opaque white glass teabowl and saucer illustrated by Hugh Tait, 'In Pursuit of Porcelain', *The British Museum Society Bulletin*, number 29, p. 11 and the pair of Vezzi beakers and saucers illustrated Luca Melegati, *Giovanni Vezzi*, Milan, 1998, pp. 218-221, nos. 83-84. However, this concept of the combination of enamels and gilding in a chinoiserie style contrasts with the *goldchinesen* style that was carried out in the Augsburg workshop of Abraham Seuter, see the silver-mounted stoneware tankard gilt with similar chinoiserie figures by Seuter, illustrated by Abraham L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum*, Amsterdam, 2000, pp. 26-27, no. 6. Although both the present lot and the tankard were decorated using the same print sources, the differences in technique are evident; it seems that the present lot provides an interesting bridge between the experimental phase of early cold-painted decoration and the fashion for lacquered grounds and the later *goldchinesen* style of the *hausmalers*.





625

**A VIENNA (DU PAQUIER) TALL CUP AND SAUCER**  
CIRCA 1730, INCISED DREHER'S / TO FOOTRIM OF SAUCER

The flared cup with a double-scroll handle surmounted by a leaf, painted in the manner of J.K.W. Anreiter in *schwarzlot* with figures among buildings and a tree before a river landscape, the saucer painted in a similar style with figures drawing a barge laden with barrels along before buildings among mountains, the borders with C-scrolls and flowerheads, the reverse of the saucer with a vignette of a hound (minute flaking to enamel)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

626

**A PAIR OF VIENNA (DU PAQUIER) TEABOWLS AND SAUCERS**  
CIRCA 1735

Painted in a bright palette with figures in landscapes before buildings and beside trees, the undersides of the saucers with flower-sprays in *purpurmaleri* and the interiors of the teabowls with flowerheads, within gilt line rims (minor flaking to enamels, slight wear to gilt rims)

(2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



627



628

627

**A MEISSEN HAUSMALEREI TEABOWL AND SAUCER**

THE PORCELAIN CIRCA 1720, THE DECORATION CIRCA 1725-40, DREHER'S INCISED / TO FOOTRIMS

Painted by *Abraham Seuter* at Augsburg in *schwarzlot*, the teabowl with a rider and classical ruins in landscape, the reverse and interior with birds on branches, the saucer with a fisherman on a riverbank, decorated in *silbermalerei* with scrolls and ribbons supported within a border of C-scrolls and dentil band (rubbing to silvered decoration)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

628

**A MEISSEN HAUSMALEREI TEABOWL AND SAUCER**

THE PORCELAIN CIRCA 1720, THE DECORATION SLIGHTLY LATER, IMPRESSED DREHER'S MARK .. TO FOOTRIM OF SAUCER AND INCISED X TO FOOTRIM OF TEABOWL

Painted by *Abraham Seuter* at Augsburg in flesh tones and *schwarzlot*, the teabowl with a young lady seated in an interior with a lecherous monkey, the saucer with a couple in a drunken embrace, the cartouches, borders and plain ground decorated in *silbermalerei* with *Laub-und Bandelwerk*, husk and dot ornament and C-scrolls and foliage, the interior of the teabowl with a bee (some rubbing to silvered decoration)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600





629



630

629

**A MEISSEN KAKIEMON QUATREFOIL TEACUP AND SAUCER**

CIRCA 1728-30, BLUE ENAMEL CROSSED SWORDS MARKS, WHEEL-ENGRAVED JAPANESE PALACE INVENTORY NUMBERS N=365/VV, BLACK ENAMEL INVENTORY NUMBERS

Painted and gilt with a phoenix and flower branches (minute chipping to rim of saucer)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

The 1770 inventory of the Japanese Palace, lists under entry no. 365: 'Fünf Dutzend und 4. Stück ovale geschweifte Thé Tassen, mit einem Henkel, mit rothen Vögeln und Blüthen gemahlt, 2. Zoll tief, 3 1/4 Zoll in Diam: und Fünf Dutzend und 3. Stück detto Unterschaalen, 1. Zoll tief, 5 3/4. Zoll lang, 5 3/4. Zoll in Diam: No. 365' (five dozen and four oval wavy tea cups, with one handle, painted with red birds and flowers [...]: and five dozen and three similar saucers...), see Claus Boltz, 'Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769', *Keramos*, 153/July 1996, p. 58.

630

**A MEISSEN CHINOISERIE FLASK**

CIRCA 1730, PUCE ENAMEL CROSSED SWORDS MARK

Painted and gilt in the *famille verte* palette with vignettes of two seated ladies, each musician playing a stringed instrument, among scattered sprigs of flowers in the Kakiemon style (minor scratches)

4 7/8 in. (12.4 cm.) high

£8,000–12,000

US\$ 12,000–18,000

€9,000–13,000

For a plate painted with the same pattern in the collection of the Museum für Kunsthandwerk, Frankfurt am Main, see Rainer Rückert, *Meissener Porzellan 1710-1810*, Munich, 1966, p. 96, no. 330, pl. 85, illustrated with another plate with a related pattern. A similar plate to this second example is in the Wark Collection, see Ulrich Pietsch, *Early Meissen Porcelain The Wark Collection*, London, 2011, p. 260-1, no. 255, the author discusses the unusual combination of designs influenced by Chinese and Japanese porcelain and suggests that the decorators at Meissen would have taken inspiration from pieces in the Royal Collection housed at the Japanese Palace. The form of this vessel is also inspired by a Japanese prototype. The stepped rim of this vessel would have been intended to take a flattened cover in either porcelain or metal. See the goldchinesen examples in the Arnhold collection, see Maureen Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50*, London, 2008, cat. no. 280.



631

**631**  
**A MEISSEN CELADON-GROUND TWO-HANDLED OCTAGONAL CUP AND SAUCER**

CIRCA 1735, BLUE CROSSED SWORDS MARKS, DREHER'S MARK „ TO CUP

Painted and gilt in the Kakiemon style, the saucer with an insect above stylised flowers issuing from rockwork, the cup with a similar vignette, the reverse with pomegranate branches, within plain quatrefoil cartouches, the footings of both gilt with a band (minute shallow chip to underside footrim of saucer)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

**PROVENANCE:**

Collection Baron von Born; Rudolph Lepke, Berlin, 4 December 1929, lot 476.

For a similar example recorded in Lisa Arnhold's hand-written inventory, 'Unser Heim', retained in the Arnhold Collection see Maureen Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-1750*, London, 2008, p. 736, fig. 7.



632



632



632

**632**  
**A MEISSEN KAKIEMON FLARED BEAKER, A PENTAFOIL SAUCER AND A SPOON**

CIRCA 1730, BLUE CROSSED SWORDS MARK TO BEAKER AND SAUCER

Painted and gilt with two quails below flowering prunus branches, with brown line rims, the spoon with a fan-moulded terminal to the handle, painted and gilt with flowering shrubs and scrolls (minute chipping to rims, slight wear)

(3)

£1,500–2,000

US\$2,300–3,000

€1,700–2,200



633

**A MEISSEN TEABOWL AND SAUCER**

CIRCA 1725, BLUE ENAMEL CROSSED SWORDS MARKS, INCISED DREHER'S, TO SAUCER AND / TO TEABOWL

The lower part of the teabowl and the underside of the saucer gadrooned and enriched in alternating gilt and Böttger lustre, the interiors painted with stylised chinoiserie flowers within cell-pattern borders reserved with flowerhead panels (restored rim chip to teabowl)

£1,800–2,500

US\$2,800–3,800

€2,100–2,800



633

634

**A BÖTTGER TEABOWL AND SAUCER**

CIRCA 1715–20, DREHER'S MARKS / TO FOOTRIMS, WHEEL-ENGRAVED JAPANESE PALACE INVENTORY NUMBERS N=246/W AND BLACK ENAMELLED 18 TO BOTH PIECES

The flared circular teabowl and saucer and shallow saucer applied to the exterior with three sprays of rose flowers, buds and leaves enriched in shades of lustrous pale and apple green, the buds in pink (minor chipping to the tip of one bud on the saucer and to the tips of the buds on the teabowl, scattered minute flakes to enamels)

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

This style of applied flower ornament, inspired by Japanese teawares of the late 17th century is associated with the court silversmith, J. J. Irminger and is seen from about 1713 onwards. Early attempts to produce wares with coloured decoration met with only partial success, see Ingelore Menzhausen et al., 'Johann Friedrich Böttger zum 300. Geburtstag', *Exhibition Catalogue*, Dresden, 1982, pl. 1/85 for a covered jar.



634

635

**A MEISSEN CHINOISERIE TEABOWL AND SAUCER**

THE PORCELAIN CIRCA 1722, THE DECORATION CIRCA 1724, INCISED DREHER'S MARK / TO TEABOWL AND / TO SAUCER

Probably painted by *Johann Andreas Lauche*, the teabowl with a seated dignitary and attendant and a lady waving a fly-whisk at two wading birds, among flowers and willow issuing from pierced rockwork, the saucer with a pipe-smoking man standing by a child, the borders painted in iron-red with shallow C-scrolls suspending pendant husk and flowerhead ornament, the underside of the saucer with iron-red concentric lines (small chip to underside rim of saucer, shallow chip to inside footrim, small patch of wear to centre of saucer)

£1,500–2,000

US\$2,300–3,000

€1,700–2,200

See Ulrich Pietsch, *Early Meissen Porcelain The Wark Collection*, London, 2011, p. 544, nos. 666–7 for two teabowls and saucers by the same hand as the present example.



635



636

**A MEISSEN CHINOISERIE TEABOWL AND SAUCER**

CIRCA 1725-8, DREHER'S INCISED / TO FOOTRIMS, GILDER'S 33. TO BOTH

Probably painted by *P.E. Schindler*, the teabowl with a lady holding a basket and parasol, the saucer with a black lady, her apron filled with fruit and flowers, within quatrefoil gilt cartouches below C-scrolls enclosing *Böttger* lustre panels, among lustre-shaded iron-red scrolling leaves, the borders gilt with C-scroll and flowerheads, the reverse and interior of the teabowl with stylised flowers, the underside of the saucer with iron-red concentric lines (some patches of wear to the saucer and slight rubbing to gilding, minor flaking to enamels of flowers to the reverse of the teabowl)

£5,000-8,000

US\$7,600-12,000

€5,700-9,000



636



637

**A MEISSEN HAUSMALEREI CHINOISERIE TEACUP AND SAUCER**

THE PORCELAIN CIRCA 1720-25, THE DECORATION CONTEMPORARY OR SLIGHTLY LATER, INCISED DREHER'S / TO FOOTRIM OF CUP

Painted, possibly at Bayreuth, with two figures to the cup between shrubs, a bird and pagoda, the saucer with a figure standing among stylised flowers, within borders gilt with shallow C-scrolls suspending husk and flowerhead ornament, the cup applied with a scroll handle (minute scattered flakes to enamels)

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

See the teabowl and saucer from the Byrnes collection, sold in these Rooms, 12 May 2010, lot 133 for an extensive discussion on the attribution of this class of decoration, traditionally attributed to the porcelain and fayence *mahler* Johann Philipp Dannhöffer.



637







638

**638**  
**A MEISSEN KAKIEMON PUNT-SHAPED DISH**  
 CIRCA 1735, BLUE CROSSED SWORDS MARK,  
 DREHER'S IMPRESSED HATCHED CIRCLE

Painted with the 'Flying Fox' pattern above a  
 brocade-pattern section within a brown line rim  
 (small glaze chip to rim)  
 8 in. (20.3 cm.) wide

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

See the similar example sold Christie's, London,  
 10 July 2007, lot 74.



639

**639**  
**A MEISSEN MODEL OF A PARTRIDGE**  
 CIRCA 1741, BLUE CROSSED SWORDS MARK, INCISED 57

Naturalistically modelled by J.J. Kaendler, looking to the  
 right, its plumage enriched in shades of brown, dark red  
 and grey, perched on a shaped mound base applied with  
 wheat sheafs (minute chip to tip of beak, some chipping  
 to wheat, minor rubbing to enamels)  
 6¼ in. (16 cm.) high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

See Yvonne Hackenbroch, *Meissen and Other Continental  
 Porcelain, Faience and Enamel in the Irwin Untermyer  
 Collection*, London, 1956, pl. 10, fig. 12 for a pair  
 of partridges.



640

**640**

**A MEISSEN MODEL OF A BEAR**

CIRCA 1740, BLUE CROSSED SWORDS MARK BENEATH RIGHT FRONT FOOT

Modelled by *J.J. Kaendler*, standing to the left, his head turned with an alert expression, his mouth partially open revealing his teeth, with dark brown eyes, black claws and grey fur markings (ears chipped and restored, right front foot broken and partially replaced, some chipping and retouching to black enamel on claws)  
10¼ in. (26 cm.) long

£8,000–12,000

US\$12,000–18,000

€9,000–13,000



641

**641**

**A MEISSEN MODEL OF A PARAKEET**

CIRCA 1740, BLUE CROSSED SWORDS MARK

Modelled by *J.J. Kaendler* to the left, its head turned towards its tail feather, with mottled green body plumage, blue wing feathers and the underside of its tail feather in yellow, perched astride a tree-stump (restoration to tail feather and tip of both wings)  
7¾ in. (19.5 cm.) high

£5,000–7,000

US\$7,600–11,000

€5,700–7,900



THE PROPERTY OF A LADY

642

**A MEISSEN DATED PORTRAIT FIGURE  
OF HOFNARR FRÖHLICH**

1738, INCISED 3

Modelled by J.J. Kaendler, standing, in iron-red pointed hat with a bunch of flowers tucked into the turquoise ribbon, blue jacket applied with pretzels, patterned purple shirt, yellow breeches with black braces inscribed with the date 1738 and initials J.F and black boots, his hands tucked into his braces and his feet apart on an octagonal stepped plinth base with gilt lines (chipping to flowers, tails of ribbon, one pretzel and underside rim of base, slight flaking to breeches and very slight flaking to boots, some wear to gilding on base and enamel on jacket and rim of hat which was perhaps silvered) 9¼ in. (24.8 cm.) high

£8,000–12,000

US\$12,000–18,000

€9,000–13,000

**PROVENANCE:**

The Countess of Bessborough's Collection.

**LITERATURE:**

Montague J. Guest (ed.), *Lady Charlotte Schreiber's Journals*, London and New York, 1911, Vol. I, opposite p. 464.

Joseph Fröhlich (1694-1757) came originally from Salzkammergut, Austria. From 1725 he was a juggler in the Court of the Margrave of Bayreuth. On the recommendation of the Margrave's sister, Christiane Eberhardine, wife of Augustus the Strong, he came to Dresden where he remained until his death. In Dresden he was electoral and royal court juggler, adviser *kurzweliger Rat*, magician and jester and from 1744 onwards royal Polish *Mühlenkommissar*. He was highly esteemed at court and is always shown in his Austrian dress of the Viennese fool, sometimes together with his colleague Schmiedel. Fröhlich owned a house in Dresden next to the Augustus Bridge, which he named *Kleinmoritzburg*. See Melitta Kunze-Köllensperger, *Meissen, Collection Franz E. Burda*, EOS, St Ottilien, 1997, p.80.

Fröhlich was first modelled by Kändler in 1736, see his *Arbeitsbericht*, September 1736:

*1 Josephs Figur in Thon geändert und verbessert, damit solcher aufs neue hat können abgeformt werden.* Examples of the figures vary slightly, the present example having the addition of a bouquet of flowers in his hat and the unusual and amusing addition of pretzels applied to his jacket. Another unusual example with pretzels applied to the jacket, at the time thought to be a unique, was sold by Christie's Geneva, 16 May 1994, lot 76.

For a similar example of this model without pretzels see Yvonne Hackenbrooch, *Meissen and other Continental Porcelain Faience and Enamel in the Irwin Untermyer Collection*, London, 1956, pl.45, fig. 100 where she notes that this model is after an engraving by C.F. Boetius, dated 1729, illustrated by F.H. Hofmann, *Das Porzellan der Europäischen Manufakturen im XVIII. Jahrhundert*, Berlin, 1932, p. 318, fig. 317. For a full discussion of the model, see Ulrich Pietsch *Die Figürliche Meissner Porzellanplastik von Gottlieb Kirchner und Johann Joachim Kaendler*, Munich, 2006, pp. 11-13, nos. 4 and 5.



VARIOUS PROPERTIES

\*643

**A MEISSEN FIGURE OF THE QUACK DOCTOR FROM THE 'CRIES OF LONDON SERIES'**

CIRCA 1755, BLUE CROSSED SWORDS MARK

Modelled by *J.J. Kaendler*, in black broad-brimmed hat, a black yellow-lined cape held by a chain and puce jacket and trousers, a dagger held by a black belt at his side, stepping across his marbled trunk of potions with a monkey in a turquoise jacket, on a circular scroll-moulded base applied with three bottles, a container, an open book and flowers and leaves (restoration to corner of cape, left hand, right wrist and cuff, monkey's left leg and one bottle, minor chips) 5½ in. (15 cm.) high

£6,000–10,000

US\$9,100–15,000

€6,800–11,000

This figure is modelled after the engraving by Pierce Tempest after Marcellus Laroon the Elder, from the series 'The Cries of the City of London', first published in 1711; see Hans Syz et al., *Catalogue of the Hans Syz Collection*, Washington D.C., 1979, pp. 446–447, no. 294 for an illustration and list of other examples of the model.



644



643

\*644

**A MEISSEN FIGURE OF A YOUTH DISGUISED AS HARLEQUIN**  
CIRCA 1755-60, BLUE CROSSED SWORDS MARKS, PRESSNUMMER 24

Modelled by *J.J. Kaendler* with his right hand on his hip, carrying a slap-stick on his left side, wearing an ivory plumed conical hat, a lilac jacket painted with playing cards and chequered pattern, beside a tree-stump, on a scroll-moulded base applied with flowers and leaves (some restoration to left fingers, slight wear to gilding) 4¾ in. (12 cm.) high

£1,500–2,000

US\$2,300–3,000

€1,700–2,200



\*645

**A MEISSEN FIGURE OF SCAPIN FROM THE 'DUKE OF WEISSENFELS SERIES' OF COMEDIA DELL'ARTE FIGURES**

CIRCA 1744-45, BLUE CROSSED SWORDS TO THE BASE

Modelled by *P. Reinicke*, in yellow cape and turquoise pantaloons, puce jacket with gilt frogging and buttons, a black pouch and gilt handled dagger at his waist, a black cap in his left hand, standing before a tree stump on a circular mound base with flowers and foliage (chip to one leaf on base)

5¼ in. (13.3 cm.) high

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

This figure is from the celebrated group commissioned as table decorations by Adolph II, Duke of Weissenfels, which Meissen then continued to produce. The series was a collaboration between Kaendler, Eberlein and Reinicke and it appears to have consisted of twenty figures, of which ten were based on engravings by Joullain. The records show that the figure of Scapin was modelled by Reinicke. For a set of the figures, see Dr. Erika Pauls-Eisenbeiss, *German Porcelain of the 18th Century*, London, 1972, pp. 319-341, and for the engraved sources, see H. Backer, 'Komdienfiguren in der Sammlung Dr. Ernst Schneider, Düsseldorf', *Keramik-Freunde der Schweiz*, 1960, No. 50, p. 59 et seq. The commission has traditionally been associated with the Duke's marriage to Friederike von Sachsen-Gotha in 1743, and comedy figures were particularly apt for the Duke's table as he had played the role of Scaramouche in the *Bauernwirtschaft* to celebrate the visit of Friedrich Wilhelm I of Prussia to Dresden in 1729, see Meredith Chilton, *Harlequin Unmasked*, Singapore, 2001, p. 198.



645

THE PROPERTY OF A LADY

646

**A MEISSEN GROUP OF A SHEPHERDESS AND COMPANION**

CIRCA 1745, TRACES OF BLUE CROSSED SWORDS MARK

Modelled by *J.J. Kaendler*, with a shepherdess seated playing the lute, wearing a yellow hat and white dress with blue flowers, her companion standing beside her offering her bunches of forget-me-nots, wearing a white jacket, purple breeches and carrying a turquoise hat under his left arm, a recumbent sheep at their feet, all before a leafy tree-stump, the base applied with flowers and foliage (chip to upper branch of tree-stump, small chip to corner of his jacket and one finger, small chips to flowers and foliage on base)

5¼ in. (13.3 cm.) high

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

For a similar model see Dr. Erika Pauls-Eisenbeiss, *German Porcelain of the 18th Century*, London, 1972, Vol. I, p. 245. Kaendler's Taxa records the group as 'a small group with a shepherdess sitting on a grassy base playing the lute, a shepherd stands beside her, presenting her with a forget-me-not'.



646

VARIOUS PROPERTIES

**647**  
**A MEISSEN FIGURE OF A MUSICIAN**  
 CIRCA 1755

Modelled standing before a tree-stump, holding his pipe to his lips, wearing a broad-brimmed pink-edged yellow hat, green waistcoat over a white shirt and yellow-trimmed purple breeches, the scroll-moulded base heightened in gilding and applied with flowers and leaves (restored chip to hat brim, small chips to ribbon on hat, slight wear to gilding on base)

5 $\frac{7}{8}$  in. (14.3 cm.) high

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

Another example of this model was sold in these Rooms on 8 November 1999, lot 267.



647

**\*648**

**A MEISSEN WHITE GROUP OF THE INDISCREET HARLEQUIN**  
 CIRCA 1742

Modelled by J.J. Kaendler, with Columbine seated on Beltrame's lap in an amorous embrace, Harlequin reclining at their feet, sticking out his tongue while peeping up Columbine's skirt, Beltrame in a soft cloth hat, waistcoat, chemise, jacket and breeches, Columbine in a small tricorne hat with feathered plumes, a chemise and bodice, skirt and shoes, Harlequin in a chequered jacket and trousers, on a shaped mound base applied with flowers and foliage (restoration to Beltrame's right hand, Columbine's left sleeve, Harlequin's left foot a restored replacement, scattered small chips)

6 $\frac{3}{4}$  in. (17.2 cm.) high

£6,000–10,000

US\$9,100–15,000

€6,800–11,000

The Pauls-Eisenbeiss example is illustrated by Erika Pauls-Eisenbeiss, *German Porcelain of the 18th Century*, London, 1972, Vol. I, pp. 268-269, where other examples are also listed.

See Meredith Chilton, *Harlequin Unmasked*, Singapore, 2001, p. 138, fig. 225 and pp. 304-305, no. 93 for the example of this model in the Gardiner Museum of Ceramic Art, Toronto. Chilton suggests that the group could have been derived from a blend of two separate print sources. She suggests that the couple's pose could be derived from one of Petrus Schenk's series of twelve engravings, *'Les Amours de Columbine'* (which show Columbine 'paired in amorous positions with almost every male member of the troupe') showing Columbine seated on Harlequin's lap (illustrated p. 138, fig. 226). She suggests that Harlequin's pose could be based on Gregorio Lambranzi's engraving from *'The New and Eccentric School of Theatrical Dancing'*, where Harlequin is shown 'concealed' on the ground and reaching up 'in order to steal from an unsuspecting blind beggar' (illustrated p. 138, fig. 227).



648





THE PROPERTY OF A LADY

649

**A MEISSEN GROUP OF THE TYROLEAN DANCERS**

CIRCA 1740

Modelled as two swirling figures with their arms linked, he in a pale brown hat with a red rosette and band, green jacket with white foliate scrolls and red braid at the shoulders and black breeches, she with a white blouse, pink and gilt bodice, white skirt painted with *indianische Blumen*, flowered apron and yellow shoes, on a shaped mound base (his right arm and hat brim restored, retouching to his breeches, restoration to her left hand and right leg, edge of her apron and skirts, small chips to rosettes and ribbons)

6 in. (15.3 cm.) high

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

Traditionally this group has been described as the Dutch or Tyrolean dancers though contemporary descriptions differ, see Ingelore Menzhausen and Jurgen Karpinski, *In Porzellan Versaubert*, Basel, 1993, pp. 136–7, Kaendler's Taxa for 1743 records '1 Grouppen wie ein Arlequin mit einem dergl. Weibel miteinander Pohnisch tanzen'. Three versions of this model were made, the first modelled by Eberlein in 1735 with two later revisions by Kaendler. This model proved so popular that it was copied by both the Chelsea and Bow factories and also by Chinese potters in the Qianlong period. See the similar model illustrated by Yvonne Hackenbroch, *Meissen and other Continental Porcelain, Faience and Enamel in the Irwin Untermyer Collection*, London, 1956, fig. 84.

650

**TWO MEISSEN FIGURES OF A LADY AND A GENTLEMAN**

CIRCA 1745, BLUE CROSSED SWORDS MARKS TO UNDERSIDE OF BASE (LADY) AND REVERSE OF BASE (GENTLEMAN)

Modelled by *J.J. Kaendler*, each seated, she holding an oval two-handled basket filled with flowers, wearing a black scarf, turquoise bodice, puce skirts and flowered apron, her companion with an oval basket filled with vegetables, resting on his knee, wearing a turquoise cap, yellow flowered jacket and pale-lilac breeches, each on a rockwork base applied with flowers and leaves (she with left little finger and right index finger chipped, chip to left shoe, chipping to edge of base and to flowers and leaves in basket and on base, he with hairline crack to underside of base and small chips to sleeve, leaves in basket and on base)

The lady 7½ in. (19 cm.) high, the gentleman 7 in. (19.4 cm.) high

(2)

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

**PROVENANCE:**

The lady, with Winifred Williams (according to the paper label attached to the base)







651

**A MEISSEN GROUP OF LOVERS**

CIRCA 1740, TRACES OF BLUE CROSSED SWORDS MARK

Modelled by J.J. Kaendler, with a couple seated on a mound embracing, he in a gilt-edged iron-red jacket embellished with black and gilt flowers and yellow breeches with purple braiding and blue rosettes at the knee, she barefoot and in a loose white dress with a pink-lined grey cloak with *indianische Blumen*, the base applied with coloured flowers and foliage (small chips to toes of her left foot, minor chipping to edge of base, typical small chips to flowers and foliage)

6 in. (15.2 cm.) high

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

For a similar model see Dr. Erika Pauls-Eisenbeiss, *German Porcelain of the 18th Century*, London, 1972, vol. I, p. 242.



652

653

**A MEISSEN GROUP OF A GARDNER AND COMPANION**

CIRCA 1750-55, BLUE CROSSED SWORDS MARK,  
INDISTINCT IMPRESSED MARK

He modelled standing with his right arm around his companion and holding a spade in his left hand, in a black tricorne hat, yellow jacket and turquoise breeches with a pink sash, she holding a basket of flowers in her apron, wearing a turquoise tricorne hat and pink dress with yellow underskirt painted with *indianische Blumen*, the mound base applied with flowers and leaves and moulded with scrolls heightened in gilding (handle of spade and her right hand restored, tiny chip to bow at her right elbow, wear to silvering on spade and slight wear to gilding on base)

6½ in. (15.5 cm.) high

£2,500-3,000

US\$3,800-4,500

€2,900-3,400

VARIOUS PROPERTIES

652

**A MEISSEN GROUP OF A GALLANT AND COMPANION**

CIRCA 1750-55, BLUE CROSSED SWORDS MARK,  
PRESSNUMMER 39

Modelled as a lady resisting a gallant's embraces, she carrying a basket of purple grapes, wearing a yellow bodice, pink and turquoise apron and flowered skirt, he wearing a black tricorne hat, turquoise jacket, white breeches and black boots, with a sword at his side and a hound at his feet, on a scroll-moulded base applied with flowers and leaves (his sword partially replaced, restoration to leaves in basket, retouching to black enamel on his hat and boots, chipping to posy and ribbons in her hair, small chip to his hat)

5¾ in. (14.5 cm.) high

£2,500-3,000

US\$3,800-4,500

€2,900-3,400



653





THE PROPERTY OF A LADY

654

**A FULDA FIGURE OF A TURK**

CIRCA 1770, UNDERGLAZE BLUE CROSS MARK

Modelled by *Wenzel Neu*, standing, in jewelled puce and turquoise turban, long white-lined purple cloak, full length, orange-lined, patterned yellow tunic raised to reveal puce pantaloons with purple patterns and gilt dots, yellow shoes, a dagger tucked into his striped sash, stepping forward, his left hand on his hip and his right holding back his cloak with his head tilted upwards, on a white, puce scroll-moulded mound base (part of dagger and tip of one end of sash lacking, chip to one corner and edge of cloak, minute chip to one end of crescent necklace, turban with slight grinding to left side at top) 6 in. (15.2 cm.) high

£15,000–20,000

US\$23,000–30,000

€17,000–22,000

Based on the engraving by Johann Christoph Weigel from the 1719 Nuremberg edition of the *Recueil de cent estampes représentant différentes nations du Levant*.

For another example of this model with his companion in the Metropolitan Museum of Art see The Lesley and Emma Sheaffer Collection, accession number 1974.356.516 and 517. A further example, also in the Metropolitan Museum, in the Jack and Belle Linsky Collection accession number 1982.60.188. The Fitzwilliam Museum also has a similar model of a Turk, accession number C.71-1950. A Turk and companion was sold in the Collection of Emma Budge, Hamburg, sale Paul Graupe, Berlin, 27-29 September 1937, lot 973 (1500 R.M.), these were subsequently sold by Sotheby's, Zurich, 2 December 1981, lot 66 and are now in the Vonderau-Museum, Fulda. Another pair in the Darmstaedter Collection were sold, Rudolph Lepke, Berlin, 21-23 March 1925, lot 308 (11,000 R.M.). A pair was sold by Christie's, Geneva on 14 May 1990, lot 32 subsequently exhibited in the Vonderau-Museum see Christoph Fritzsche and Gregor Karl Stasch, *Hochfürstlich Fuldische Porzellanmanufaktur 1764-1789*, Fulda, 1994, p. 56, no. 21.



655

#### VARIOUS PROPERTIES

**655**  
A MEISSEN MODEL OF SCAPIN FROM  
THE 'DUKE OF WEISSENFELS SERIES'  
OF COMMEDIA DELL'ARTE FIGURES  
CIRCA 1744-45

Modelled by *P. Reinicke*, the bearded figure holding a white cap in his left hand, wearing a white tunic with gilt frogging, a dagger tucked into his black belt to his left side and turquoise trousers, on a shaped tree-stump base applied with colourful flowers and green leaves (minute flaking to turquoise enamel)

5 $\frac{3}{8}$  in. (13.7 cm.) high

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

#### PROVENANCE:

The Flahaut Collection.

See footnote to lot 645.

#### THE PROPERTY OF A LADY

**656**  
A PAIR OF MEISSEN SWEETMEAT FIGURES  
OF A TURK AND COMPANION  
CIRCA 1750, THE LADY WITH BLUE CROSSED  
SWORDS TO REVERSE OF BASE

Modelled by *J.F. Eberlein*, he wearing a white jewelled and feathered turban with a red crown, a long pale-brown jacket decorated with *indianische Blumen*, yellow shirt and purple pantaloons, seated astride a tree-stump base, she in a high white headdress, long yellow-lined pink jacket over a tunic dress painted with *indianische Blumen* with a green underskirt, seated on a rockwork base, each holding a gilt-edged scallop-shell, the bases applied with flowers and leaves (he with restoration to feather on turban and handle of dagger chipped, she with chip to edge of long jacket and chips and restoration to fingers of both hands, both with small chips to leaves and flowers on base)

6 $\frac{1}{4}$  in. (17.2 cm.) high

(2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

For an illustration of a similar pair see  
Dr. Erika Pauls-Eisenbeiss, *German Porcelain of  
the 18th Century*, London, 1972, Vol. I, p. 103.



656







657

**657**  
**A MEISSEN FIGURE OF A PEASANT SNUFF-TAKER**  
 CIRCA 1740, BLUE CROSSED SWORDS MARK

Modelled by *J.J. Kaendler*, the long-haired figure standing before a tree-stump with his right foot forward, holding an open snuff-box from which he has just taken a pinch with his left hand, wearing a black broad-brimmed hat, red-lined dark-brown waistcoat with gilt buttons and white shirt and breeches, on a mound base applied with flowers and leaves (small area of retouching to hat brim, chip to one flower petal on base)  
 7½ in. (19.1 cm.) high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

**658**  
**A PAIR OF MEISSEN FIGURES OF BEGGAR MUSICIANS**  
 CIRCA 1738, BLUE CROSSED SWORDS MARKS, SHE WITH PRESSNUMMER 33

Modelled by *J.J. Kaendler*, both wearing ragged clothes, he seated playing the hurdy-gurdy, wearing a wide-brimmed hat, brown jacket, white shirt and satchel across his back, on a rocky mound base, she playing the bagpipes, wearing a grey and black headscarf, brown jacket and yellow skirt, on a similar rocky base (restoration to his hat, chipping to hurdy-gurdy, she lacking left little finger, slight flaking and small areas of retouching to enamels)  
 5½ in. (15 cm.) high max. (2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

For a similar pair and a full discussion of other examples, see Dr. Erika Pauls-Eisenbeiss, *German Porcelain of the 18th Century*, London, 1972, Vol. I, pp. 84–85.



658



VARIOUS PROPERTIES

**659**

**A MEISSEN FIGURE OF AN EGG-SELLER**

CIRCA 1744, BLUE CROSSED SWORDS MARKS

Modelled by *J.J. Kaendler* as an old woman carrying a basket of eggs across her left arm, wearing a brown apron and green skirt, on a shaped grassy base (left fingers restored, item in right hand restored, chipping to footrim) 7 in. (17.9 cm.) high

£1,500–2,000

US\$2,300–3,000

€1,700–2,200

See the similar figure selling fruit, after Bouchardon's 'Cris de Paris' drawings, illustrated by Dr. Erika Pauls-Eisenbeiss, *German Porcelain of the 18th Century*, London, 1972, Vol. I, pp. 86–87.



659

THE PROPERTY OF A LADY

**660**

**A MEISSEN FIGURE OF A NUN**

CIRCA 1745, INCISED 50 TO UNDERSIDE OF BASE

Modelled by *J.F. Eberlein*, seated and reading her gold-ground psalter, wearing a white cowl with red star ornament and black and white habit, on a rockwork base (her right hand with chips to two finger tips, small flat chip to edge of cowl, extended firing cracks to lower body, minor chipping to base)

5½ in. (14 cm.) high

£1,200–1,800

US\$1,900–2,700

€1,400–2,000

Another example was sold at Christie's, London, 6 March 1995, lot 148.

See Rainer Rückert, *Meissener Porzellan, 1710–1810*, Munich, 1966, no. 976, for an example in the Bayerisches Nationalmuseum, Munich.



660





THE PROPERTY OF A LADY

661

**A MEISSEN WHITE ALTAR FIGURE OF  
SAINT JOHN THE EVANGELIST**

CIRCA 1740, BLUE CROSSED SWORDS MARK

Modelled by J.J. Kaendler standing in a dramatic pose wearing a draped long robe, holding the Gospel in his left hand and gesturing to his right with this other, an eagle at his feet, on a waisted and panelled plinth (chip to curl of hair, restored to right hand, eagle's right wing) 19½ in. (48.5 cm.) high

£8,000–12,000

US\$12,000–18,000

€9,000–13,000

J.J. Kaendler's original model for the figure of Saint John was executed between 1737 and 1740 and formed part of a seven-piece altar garniture. The garniture was an important diplomatic gift to the Dowager Empress Wilhelmine Amalie of Habsburg following the marriage of Prince Friedrich August II (later Augustus III, King of Poland) to her daughter, Maria Josepha, the oldest daughter of Emperor Joseph I. Widdowed at a young age, Wilhelmine Amalie remained in Vienna but withdrew from public life, devoting herself to a life of piety. The altar garniture was based on designs for a smaller garniture begun in 1735 for Annibale Albani (now in the Museo Albani, Naples), following engravings by Brühl. Like the Albani garniture this Habsburg garniture was based on marble statues in San Giovanni, Rome, but given a fresh reworking by Kaendler. The complete garniture comprising the three apostles Matthew, Bartholomew and Philip, the figure of Saint John, three pricket candlesticks and a crucifix was delivered to the Empress in 1740 along with a toilet service, all of which are decorated with her coat-of-arms.

The Empress had several private chapels and it is likely that several sets of these garnitures may exist, perhaps explaining the existence of this present example, left undecorated, the risks of transporting such expensive diplomatic gifts meant that copies of these figures may have existed in case a replacement was needed. Johanna Lessmann notes that there are two other known figures of the apostle James the Greater with the imperial arms, one in Vienna, another in the Museum für Kunsthandwerk in Frankfurt am Main, see 'Meissen Porcelain For the Imperial House in Vienna', *Fragile Diplomacy, Meissen Porcelain for European Courts, ca. 1710-63*, New York, 2007, pp. 111-118 for a full discussion of this garniture.



662

FROM THE COLLECTION OF C.W. HARRIS

**662**

**A MEISSEN GOLD-MOUNTED SHAPED-RECTANGULAR SNUFF-BOX**  
CIRCA 1740, THE MOUNT PROBABLY CONTEMPORARY

The sides and base painted with figures in wooded landscapes, divided by *gitterwerk* panels at the corners, the hinged cover with shell and scroll thumbpiece, painted with figures picnicking before an obelisk and tent within a border of similar panels, the interior richly gilded, the underside of the cover with figures promenading in an avenue of trees by a lake and waterfall (small flat chip to underside of rim of cover, some slight wear to gilding of edges and base)

2¼ in. (7 cm.) wide

£8,000–12,000

US\$12,000–18,000

€9,000–13,000

PROVENANCE:

C.W. Harris and by descent to the present owner.



662 (interior)

PROPERTY FROM A PRIVATE COLLECTOR

**663**

**A MEISSEN GOLD-MOUNTED RECTANGULAR SNUFF-BOX**  
CIRCA 1750, THE MOUNT PROBABLY CONTEMPORARY

Painted with pink, yellow and white roses, the cover and base with a black star and eight black clubs, the hinged gold cover reeded and with scroll thumbpiece, the interior of the cover painted with a lady and two companions and a servant (slight wear to edges of top panel, wear to corners of base)

2½ in. (7.4 cm.) wide

£4,000–6,000

US\$6,100–9,000

€4,500–6,700



663 (interior)



663





664

664

**A MEISSEN GOLD-MOUNTED RECTANGULAR SNUFF-BOX**  
CIRCA 1745, THE MOUNT PROBABLY CONTEMPORARY

The sides, cover and base painted with fabulous turreted buildings and extensive wooded river landscapes, within scroll-moulded cartouches lightly enriched in enamels, the interior with a *schloss* in a mountainous river landscape with an urn and ruin in the foreground, the hinged cover chased with rose-sprays and scrolls on a reeded ground (filled chip at back left top corner of base)  
3½ in. (8.8 cm.) wide

£7,000–10,000

US\$11,000–15,000

€7,900–11,000

665

**A MEISSEN ROSE-GOLD-MOUNTED OVAL SNUFF-BOX AND COVER**  
CIRCA 1750

Painted with figures at discussion among buildings and wooded river landscapes within moulded scroll and flower cartouches, the interior of the hinged cover with a view of *schloss* and travellers in the foreground, the rose-gold mount chased with meandering foliage, with a gold thumbpiece similarly chased (thumbpiece reattached, minute scratching to glaze at base)  
3¼ in. (8.3 cm.) wide

£5,000–8,000

US\$7,600–12,000

€5,700–9,000



665

FROM THE COLLECTION OF C.W. HARRIS

666

**A CAPODIMONTE GOLD-MOUNTED RECTANGULAR BOX AND COVER**  
CIRCA 1750

Moulded overall with wave-ornament, the cover painted with a chinoiserie flowering shrub, the side panels with insects and leafy flowering branches, the underside of the cover with two youths and companions by trees and rockwork, the interior richly-gilt, with hinged gold mount (cover reattached, corner of cover cracked across and restuck, slight wear to gilding to the interior below mounts)  
3½ in. (8 cm.) wide

£5,000–8,000

US\$7,600–12,000

€5,700–9,000



666

PROVENANCE:

C.W. Harris and by descent to the present owner.

LITERATURE:

Barbara Beauchamp-Markowsky, *Boîtes en Porcelaine*, Basel, 1985, p. 536, no. 492.



667

**667**  
A BERLIN GOLD-MOUNTED OVAL SNUFF-BOX  
CIRCA 1770, WITH FRENCH DECHARGE MARK FOR 1838-1864

The exterior painted in sepia monochrome with putti at various pursuits symbolic of music, architecture, geography and sculpture on a pink ground within rococo-scroll and puce flower cartouches, the interior with a noblewoman in a panelled room in fur-edged blue coat, seated before a crown on a cushion and holding a dog, the hinged gold mount engraved with flowers and scrolls on a hatched ground 3½ in. (9 cm.) wide

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

PROVENANCE:

Lord Foley, according to a loan label attached to the interior.  
C.W. Harris and by descent to the present owner.

LITERATURE:

Barbara Beaucamp-Markowsky, *Boîtes en Porcelaine*, Fribourg 1985, p. 144, no. 108, where it is described as Meissen. The author suggests that the portrait is of Maria Anna Josefa Auguste Margravine of Baden-Baden (1734-1776).



667 (interior)



668

**668**  
A GERMAN PORCELAIN GILT-MOUNTED CYLINDRICAL SNUFF-BOX  
AND COVER

19TH CENTURY, PERHAPS MEISSEN

Painted with figures in wooded landscapes among buildings, the exterior of the base with figures in a continuous river landscape and the underside of the base with figures promenading in a garden, the side of the cover with a continuous band of scrolls and gitterverke and three purpurnaleri harbour scenes, the interior to the cover with two pugs on a red gilt tasselled cushion, within a gilt surround (the mount reattached, very slight wear to gilt rims) 3 in. (7.5 cm.) diam.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

PROVENANCE:

C.W. Harris Collection and by descent to the present owner.

LITERATURE:

Barbara Beaucamp-Markowsky, *Boîtes en Porcelaine*, Basel, 1985, p. 107, no. 74 (as 18th century).





#### THE PROPERTY OF A NOBLEMAN

669

**A MEISSEN (MARCOLINI) SHAPED RECTANGULAR TRAY**  
CIRCA 1805, BLUE CROSSED SWORDS AND STAR 4 AND DOT MARK,  
INCISED K AND PRESSNUMMER 32 TWICE

With canted corners, the centre painted with a battle scene depicting the Saxon army fighting the French army, with a mound in the foreground and soldiers on horseback and on foot fighting, canons, horses and the wounded and dead lying on the ground, in the middle distance further fighting, cavalries charging and troops retreating into the forest below a hill town, with a city in the distance within a gilt line and black-dash oval cartouche, the sloping sides with a band of oak leaves below a moulded, gilt and pink band of square ornament, the border with gilt ovals (rim broken in three pieces and restored below centre of panel and half way up left canted side, slight wear to gilt rim)

13¼ in. (33.6 cm.) wide

£1,500–2,000

US\$2,300–3,000

€1,700–2,200

The scene depicts the Saxon Chevalgüers and Saxon Hussars in battle with French troops during the French Revolutionary Wars. In 1793 the Electorate of Saxony detached troops from its army to take part in what then was termed a *Reichskrieg* against revolutionary France. The Holy Roman Empire called up its member states to raise contingents to support operations

of Austrian and Prussian armies on the Rhine and in the Low Countries. Between 1793 and 1796 there were to be four military campaigns in the Rhine valley and adjacent territories in which Saxon troops took part, the scene on the present tray depicts one of these battles.

For a cabaret of very similar date see Abraham den Blaauwen, *Meissen Porcelain in the Rijksmuseum*, Amsterdam, 2000, p. 356–359, no. 251.

The tray is perhaps painted by Johann Samuel Arnold who was one of chief painters at the factory in the early 19th century.



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**THE PROPERTY OF A GENTLEMAN OF TITLE**

A DERBY TWO-HANDLED BOTTLE-COOLER MADE  
FOR ADMIRAL LORD NELSON FOLLOWING HIS VICTORY  
AT THE BATTLE OF THE NILE IN 1798, PUCE CROWNED  
AND CROSSED BATONS AND D MARK  
8½ in. (21.2 cm.) high • £20,000–30,000



---

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1 July 11.00am–5.00pm.  
2 July 9.00am–7.30pm.  
3 July 9.00am–10.00am.



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# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol  $\Delta$  next to its lot number.

On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Such property is identified in the catalogue with the symbol  $\ast$  next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or part of such interest through third parties. When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the lot not being sold, and will be remunerated in exchange for accepting this risk. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest at the front of the catalogue.

In this catalogue, if property has a  $\diamond$  next to the lot number, Christie's guarantee of a minimum price has been fully financed through third parties.

### ALL DIMENSIONS ARE APPROXIMATE CONDITION

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

### PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol  $\sim$  in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

### NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with  $\Psi$ . Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale.

Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewelry outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

# EXPLANATION OF CATALOGUING PRACTICE

## EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

### SILVER

#### A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie,

London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

#### A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

#### A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are Troy ounces.

## PORTRAIT MINIATURES AND GOLD BOXES

Unless otherwise stated, miniatures are on ivory. Please see paragraph entitled PROPERTY INCORPORATING MATERIALS FROM ENDANGERED SPECIES.

The following expressions with the following meanings are used for cataloguing Lots:

"Mark of ..., 1725"

In our opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing between 19th May of the year specified and 18th May of the following year until 1660 and thereafter between 29th May of the year specified and 28th May of the following year until 1975 and thereafter between 2nd January of the year specified and 1st January of the following year. All other countries have varying dating systems.

"1725, mark ..."

In our opinion dated as in the first example and struck with an unidentified sponsor's mark as described.

"1725 ..."

In our opinion dated as in the first example struck with an illegible sponsor's mark or no sponsor's mark at all.

"Bearing ... marks for 1725"

In our opinion having either spurious or transposed marks.

"(... oz.)"

In our opinion weighing not less than the specified number of ounces Troy.

"(gross ... oz.)"

In our opinion weighing not less than the specified number of ounces Troy including any non-silver additions (e.g. wooden handles).

Descriptions of the metals conform with the Hallmarking Act 1973.

"Attributed to ..."

in our opinion probably a work by the artist in whole or in part.

"Studio of ..."

"Workshop of ..."

in our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ..."

in our opinion a work of the period of the artist and showing his influence.

"Follower of ..."

in our opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ..."

in our opinion a work executed in the artist's style but of a later date.

"After ..."

in our opinion a copy (of any date) of a work of the artist.

"Signed ..."

"Dated ..."

"Inscribed ..."

in our opinion the work has been signed/dated/inscribed by the artist. The addition of a question mark indicates an element of doubt.

"With signature ..."

"With date ..."

"With inscription ..."

in our opinion the signature/date/inscription/stamp is by a hand other than that of the artist

## EUROPEAN CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision. "After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.



# BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

## ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

## RESERVES

The reserve is the confidential minimum price the consignee will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol \* next to the lot number.

## BUYER'S PREMIUM

Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates: 25% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £50,000 and 12% of the excess of the hammer price above £50,000. Exceptions: Wine: 15% of the final bid price of each lot. VAT is payable on the premium at the applicable rate.

## PRE-AUCTION VIEWING

Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment.

## BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

- Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +44 (0)20 7389 2825 for advice on the information you should supply.

- A financial reference in the form of a recent bank statement or a reference from your bank in line with your expected purchase level. Christie's can supply a form of wording for the bank reference if necessary.
- Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale. Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. Clients who have not made a purchase from any Christie's office within the last one year, and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie's Credit Department at +44 (0)20 7389 2862 (London, King Street) or at +44 (0)20 7752 3137 (London, South Kensington). We may at our option ask you for a financial reference or a deposit as a condition of allowing you to bid.

## REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

## BIDDING

The auctioneer accepts bids from those present in the sale-room, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

## ABSENTEE BIDS

Absentee bids are written instructions from prospective buyers directing Christie's to bid on their behalf up to a maximum amount specified for each lot. Christie's staff will attempt to execute an absentee bid at the lowest possible price, taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids", "book bids", "order bids" or "commission bids". Absentee Bid Forms are available in this catalogue, at any Christie's location, or online at christies.com.

## TELEPHONE BIDS

Telephone bids cannot be accepted for lots estimated below £2,000. Arrangements must be confirmed with the Bid Department at least 24 hours prior to the auction at +44 (0)20 7389 2862 (London, King Street) or +44 (0)20 7752 3225 (London, South Kensington). Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversation.

## SUCCESSFUL BIDS

While Invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable VAT.

## PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased lots from any party other than the registered buyer.

Lots purchased in London may be paid for in the following ways: wire transfer, credit card: Visa and MasterCard only (up to £25,000), and cash (up to £5,000 (subject to conditions)), bankers draft (subject to conditions) or cheque (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days). Wire Transfers: Lloyds TSB Bank Plc City Office PO Box 217 72 Lombard Street, London

EC3P 3BT A/C: 00172710 Sort Code: 30-00-02 for international transfers, SWIFT LOYDGB2LCTY. For banks asking for an IBAN: GB81 LOYD 3000 0300 1272 10.

Credit Card: Visa and MasterCard only A limit of £25,000 for credit card payments will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at London sale sites will only be accepted for London sales. Christie's will not accept credit card payments for purchases made in any other sale site. The fax number to send completed CNP (Card Member not Present) authorisation forms to is +44 (0) 20 7389 2821. The number to call to make a CNP payment over the phone is +44 (0) 20 7752 3138. Alternatively, clients can mail the authorisation form to the address below. Cash is limited to £5,000 (subject to conditions).

Bankers Draft should be made payable to Christie's (subject to conditions). Cheques should be made payable to Christie's (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days).

In order to process your payment efficiently, please quote sale number, invoice number and client number with all transactions.

All mailed payments should be sent to: Christie's, Cashiers' Department, 8 King Street, St James's, London, SW1Y 6QT. Please direct all inquiries to King Street Tel: +44 (0) 20 7389 2862 Fax: +44 (0) 20 7389 2863 or South Kensington Tel: +44 (0) 20 7752 3138 Fax: +44 (0) 20 7752 3143

## VAT

Ω or †

VAT payable at 20% on hammer price and buyer's premium

\*

VAT payable at 5% on hammer price and at 20% on the buyer's premium

Ω or \*

These lots have been imported from outside the EU for sale using a Temporary Importation procedure. Where a buyer of such a lot has registered an EU address but wishes to export the lot or complete the import into another EU country, he must advise Christie's immediately after the auction.

α Buyers from within the EU:

VAT payable at 20% on just the buyer's premium (NOT the hammer price).

β Buyers from outside the EU:

VAT payable at 20% on hammer price and buyer's premium. If a buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Christie's to this effect immediately (no symbol)

## Auctioneers' Margin Scheme

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 20% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

## Bank Auctions

As above except:

(no symbol)

No VAT charged.

# In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 20% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

## Wine Auctions

‡ Stock offered duty-paid, but available in bond.

VAT at 20% on hammer price and buyer's premium

(wine only).

## VAT Refunds

Refunds cannot be made where lots have been purchased with an inside EU address. Christie's can only refund Import VAT (Lots with \* or Ω symbol) if lots are exported within 30 days of collection. All other lots must be exported within 3 months of collection. Valid export documents must be returned within the stipulated time frame. No refund will be paid out where the total amount is less than £100. UK & EU private buyers cannot reclaim VAT. Christie's will charge £35 for each refund processed. In respect of Daggred lots, Christie's are disallowed by HMRC from refunding the VAT on the buyer's premium under any circumstances. For detailed information please see the leaflets available, or email info@Christies.com

## ARTIST'S RESALE RIGHT ("DROIT DE SUITE")

If a lot is affected by this right it will be identified with the symbol A next to the lot number. The buyer agrees to pay to Christie's an amount equal to the resale royalty. Resale royalty applies where the Hammer Price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

## Royalty For the portion of the Hammer Price (in Euro)

4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
0.25%	in excess of 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

## SHIPPING

It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing. A shipping form is enclosed with each invoice, alternatively buyers can visit [www.christies.com/shipping](http://www.christies.com/shipping) to request a shipping estimate.

For more information please contact the Shipping Department at +44 (0)20 7389 2712 or via

ArtTransport\_London@christies.com for both London, King Street and London, South Kensington sales.

## EXPORT OF GOODS FROM THE EU

If you are proposing to take purchased items outside the EU the following applies:

### Christie's Art Transport:

If you use Christie's Art Transport you will not be required to pay the VAT at the time of settlement.

### Christie's VAT authorised Shipper:

If you use a Christie's VAT authorised shipper you will not be required to pay the VAT at the time of settlement.

### Own Shipper:

VAT will be charged on the invoice, refundable by the VAT Department upon receipt of the appropriate official documents sent to us by your shipper.

### Hand-Carried:

VAT will be charged on the invoice. This will be refunded by the VAT Department upon receipt of the appropriate official document.

\* or Ω

Starred and Omega lots – A C88 can be obtained from Christie's Shipping Department. This document must be stamped by UK Customs on leaving the UK.

# or †

Margin Scheme and Daggred lots – Please obtain VAT Notice 4 07 from the Cashiers. This document must be stamped by UK Customs on leaving the UK.

Under all circumstances lots must be exported within 3 months of the date of sale, and proof of export provided on the appropriate form.

## EXPORT/IMPORT PERMITS

Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation.

For more information, please contact Christie's Shipping Department at +44 (0)20 7389 2828 or the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.



# CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

## 1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

## 2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

### (a) Condition

The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

### (b) Cataloguing Practice

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries.

### (c) Attribution, etc

Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers.

### (d) Estimates

Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose.

### (e) Fitness for Purpose

Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

## 3. AT THE SALE

### (a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

### (b) Registration before bidding

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.

### (c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

### (d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

### (e) Telephone bids

If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

### (f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

### (g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

### (h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject

to a reserve, they will be identified with the symbol \* next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

### (i) Auctioneer's discretion

The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

### (j) Successful bid and passing of risk

Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

## 4. AFTER THE SALE

### (a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax. The buyer's premium is 25% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000. Exceptions: Wine and Cigars: 15% of the final bid price of each lot, VAT is payable at the applicable rate.

### (b) Artist's Resale Right ("Droit de Suite")

If the Artist's Resale Right Regulations 2006 apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations. Lots affected are identified with the symbol λ next to the lot number.

### (c) Payment and ownership

The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes or resale royalty) immediately after the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

### (d) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing



checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within two calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(e) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly, where we suggest other handlers, packers or carriers if so requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(f) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment immediately after the sale nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(g) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

- (i) to charge interest at an annual rate equal to 5% above the base rate of Lloyds TSB Bank Plc;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;
- (viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's

obligations to us;

- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(h) Failure to collect purchases

Where purchases are not collected within two calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, and any other costs reasonably incurred, together with payment of all other amounts due to us.

(i) Selling Property at Christie's

In addition to expenses such as transport, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

## 5. LIMITED WARRANTY

In addition to Christie's liability to buyers set out in clause 2 of these Conditions, but subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery.

The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
- (ii) The benefits of the warranty are not assignable

and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.

- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

## 6. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

## 7. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

## 8. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of England. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of the United Kingdom.

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## KEY TO ABBREVIATIONS

KS:  
*London, King Street*  
NY:  
*New York, Rockefeller Plaza*  
PAR:  
*Paris*  
SK:  
*London, South Kensington*





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Finding the right place to study is one of the most difficult decisions that anyone faces.

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The House Sale  
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A MEISSEN GROUP OF HARLEQUIN AND COLUMBINE

circa 1740

6 in. (15.2 cm.) high · £25,000–40,000



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3 July 9.00am–4.30pm  
4 July 9.00am–4.30pm

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+44 (0)20 7752 3026  
8 King Street, London SW1Y 6QT

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A LOUIS XVI ORMOLU-MOUNTED, SEVRES PORCELAIN AND TOLE PEINTE-INSET SYCAMORE GUERIDON  
by Adam Weisweiler, *circa* 1772, and probably supplied by the *marchand-mercier* Dominique Daguerre, the flower painting to the Sèvres porcelain,  
probably by Edme-François Bouilliat  
Estimate: £300,000–500,000

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A PAIR OF GEORGE III GILTWOOD TORCHERES

By Mayhew and Ince, *circa* 1772

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JEAN-ETIENNE LIOTARD (Geneva 1702–1789)

*Pensive woman on a sofa*

tempera on vellum, pen and black ink framing lines on the left and top edges, laid down on cardboard

3¼ x 3½ in. (8.8 x 9.7 cm.)

£400,000–600,000



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UK£3,000 to UK£5,000	by UK£200, 500, 800
	(ie: UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000
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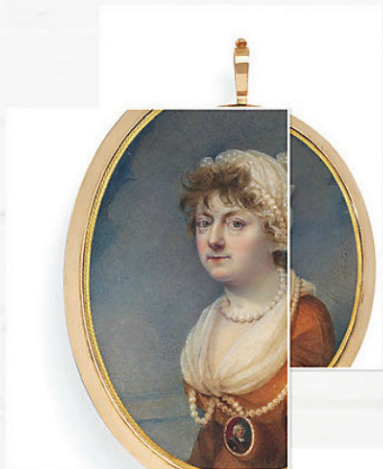












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